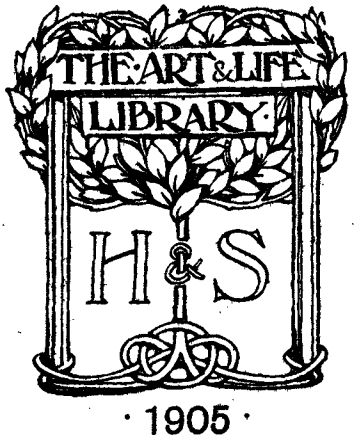
00063999

O
927.5
Spa/Wom
63999

THE
ASIATIC SOCIETY OF BOMBAY
Town Hall, Bombay.

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019



·1905·

The Art and Life Library

EDITED BY
WALTER SHAW SPARROW.

VOLUME I.

The British Home of To-day

A BOOK OF MODERN DOMESTIC ARCHITECTURE AND THE APPLIED ARTS.

(Published June, 1904. Out of Print).

VOLUME II.

The Gospels in Art

THE LIFE OF CHRIST BY GREAT PAINTERS FROM FRA ANGELICO TO HOLMAN HUNT.

(Published November, 1904).

VOLUME III.

Women Painters of the World

FROM THE TIME OF CATERINA VIGRI (1413-1463) TO ROSA BONHEUR AND THE PRESENT DAY.

DEDICATED TO HER MAJESTY QUEEN ALEXANDRA.

(Published March, 1905).

HODDER & STOUGHTON, 27, Paternoster Row, London.

ART · JOY · HOME
AND · MAKE · A · PLACE · IN · THINE · OWN · HEART · FOR · IT
AND · GIVE · HER · TIME · TO · GROW · AND · BREATHE · HER
THEN · WILL · SHE · COME · AND · OFTEN · TEND · TO · TAKE
WHEN · THOU · ART · WORKING · IN · THE · FURROWS · EVE
OR · WELDING · IN · THY · SACRED · HOME · OF · DAWN
IS · A · COMELY · FASHION · TO · BE · GLAD
JOY · IS · THE · GRACE · WE · SAY · TO · GOD

"JOY AND THE LABOURER." REPRODUCED FROM THE ORIGINAL PICTURE IN THE COLLECTION OF W. A. CADBURY, ESQ.

Mrs. Mary Young Hunter, Painter

Women Painters of the World

from the time of Caterina Vigri 1413-1463
to Rosa Bonheur and the Present Day

Edited by
Walter Shaw Sparrow

63999

The Art and Life Library

H & S

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC S

1905

Vx. le - 53

Hodder & Stoughton
27 Paternoster Row London

D.V.

O
927.5
Spa/Wcm
63999
00063999

DEDICATED·
BY·GRACIOVS·PERMISSION·
TO
HER·MAJESTY·
QVEEN·ALEXANDRA

IN·THIS·YEAR·OF·OVR·LORD·
ONE·THOVSAND·
NINE·HVNDRED·&·FIVE

PRINTED BY
PERCY LUND, HUMPHRIES & CO., LTD.,
THE COUNTRY PRESS, BRADFORD.

"MISSED!" REPRODUCED BY PERMISSION OF CHARLES CHESTON, ESQ., FROM THE ORIGINAL WATER-COLOUR DATED 1874, THE YEAR IN WHICH THE PAINTER'S FAMOUS "ROLL-CALL" WAS PURCHASED BY QUEEN VICTORIA AT THE ROYAL ACADEMY.

Lady Elizabeth Butler, Painter

PREFACE

HAT is genius? Is it not both masculine and feminine? Are not some of its qualities instinct with manhood, while others delight us with the most winning graces of a perfect womanhood? Does not genius make its appeal as a single creative agent with a two-fold sex?

But if genius has its Mirandas and its Regans no less than its infinite types of men, ranging from Prospero and Ferdinand to Caliban and Trinculo, its union of the sexes does not remain always at peace within the sphere of art. Sometimes, in the genius of men, the female characteristics gain mastery over the male qualities; at other times the male attributes of woman's genius win empire and precedence over the female; and whenever these things happen, the works produced in art soon recede from the world's sympathies, losing all their first freshness. They may guide us, perhaps, as finger-posts in history, pointing the way to some movement of interest; but their first popularity as art is never renewed. Style is the man in the genius of men, style is the woman in the genius of the fair. No male artist, however gifted he may be, will ever be able to experience all the emotional life to which women are subject; and no woman of abilities, how much soever she may try, will be able to borrow from men anything so invaluable to art as her own intuition and the prescient tenderness and grace of her nursery-nature. Thus, then, the bisexuality of genius has limits in art, and those limits should be determined by a worker's sex.

As examples in art of complete womanliness, mention may be made of two exquisite portraits by Madame Le Brun, in which, whilst representing her little daughter and herself, the painter discloses the inner essence and the life of maternal love, and discloses them with a caressing playfulness of passion unattainable by men, and sometimes unappreciated by men. Here, indeed, we have the poetry of universal motherhood, common to the household hearts of good women the wide world over. Such pictures may not be the highest form of painting, but highest they are in their own realm of human emotion; and they recall to one's memory that truth in which Napoleon the Great ranked the gentler sex as the most potent of all creative artists. "The future destiny of children," said he, "is always the work of mothers."

But some persons may answer: "Yes, but the achievements of women painters have been second-rate. Where is there a woman artist equal to any man among the greatest masters?" Persons who do not think are constantly asking that question. The greatest geniuses were all hustled and moulded into shape by the greatest epochs of ambition in the lives of nations, just as the mountains of Switzerland were thrown up to their towering heights by tremendous forces underground; and, as the Alps do not repeat themselves, here and there, for the pleasure of tourists, so the greatest geniuses do not reappear for the pleasure of critics or of theorists. And this is not all. Why compare the differing genius of women and men? There is room in the garden of art for flowers of every

PREFACE

kind and for butterflies and birds of every species; and why should anyone complain because a daisy is not a rose, or because nightingales and thrushes, despite their family resemblance, have voices of their own, dissimilar in compass and in quality?

The present book, then, is a history of woman's garden in the art of painting, and its three hundred pictures show what she has grown in her garden during the last four centuries and a half. The Editor has tried to free his mind of every bias, so that this book, within the limits of 332 pages, might be as varied as the subject. The choice of pictures has not been easy, and a few disappointments have attended the many communications with the owners of copyrights; but only two invited artists have declined to contribute. It is not often that so much willing and generous help has come to an Editor from so many countries; and it is with gratitude that I acknowledge the assistance received from the contributors of to-day. Seven pictures are reproduced in colour-facsimile, thanks to the courtesy of the following artists and collectors: Mrs. Allingham, Miss Ann Macbeth, Mr. James Orrock, R.I., Mr. W A. Cadbury, Mr. Charles Cheston, Mr. Klackner, and Mr. Charles Dowdeswell.

The Dedication Page, the Initials Letters, the End Papers, are all designs by Miss Ethel Larcombe, while the Title Page and the Cover are the work of Mr. David Veazey. The silhouettes by Mlle. Nelly Bodenheim, used as tail-pieces, are published by permission of S. L. van Looÿ, Amsterdam.

This volume being the first illustrated history of the Women Painters of the World, Her Majesty Queen Alexandra has honoured it by graciously accepting the Dedication; and in this encouraging act is revealed the untiring interest and solicitude with which Her Majesty has ever followed the progress of women's work.

THE EDITOR.

SILHOUETTE BY NELLY BODENHEIM, HOLLAND

AN ENGLISH HEBE. AFTER THE ORIGINAL DRAWING

H.R.H. The Princess Louise, Duchess of Argyll

CONTENTS

Preface: "On the Scope of the Present Volume." By the Editor.

Chapter I: "Women Painters in Italy since the Fifteenth Century." By Walter Shaw Sparrow.

Chapter II: "Early British Women Painters." By the Editor.

Chapter III: "Modern British Women Painters." By Ralph Peacock.

Chapter IV: "Women Painters in the United States of America." By the Editor.

Chapter V: "Of Women Painters in France." By Léonce Bénédite. Translated into English by Edgar Preston.

Chapter VI: "Women Painters in Belgium and in Holland." By N. Jany. Translated into English by Edgar Preston

Chapter VII: "Women Painters in Germany and Austria, in Russia, Switzerland and Spain." By Wilhelm Schölermann. Translated into English by Wilfrid Sparroy.

Chapter VIII: "Some Finnish Women Painters." By Helena Westermarck.

FACSIMILE PLATES IN COLOUR

1. Mrs. Mary Young Hunter. "Joy and the Labourer" Frontispiece

PAGE

2. Lady Elizabeth Butler (Elizabeth Thompson). "Missed!" 9
3. H.I.M. The Empress Frederick of Germany (1840-1891). "The Akropolis, Athens: from the Balcony of the Crown Prince's House" 56
4. Miss Eleanor Fortescue Brickdale, A.R.W.S. "Youth and the Lady" 73
5. Miss Ann Macbeth. "Elspeth" 97
6. Mrs. Helen Allingham, R.W.S. "A Cottage near Crocken Hill" 109
7. Helen Hyde. "Day Dreams" 145

REMBRANDT PHOTOGRAVURES

1. Rosalba Carriera. "Portrait of a Lady Unknown" 20
2. Madame Vigée Le Brun. "Herself and her Daughter" 166
3. Madame Adèle Romany. "Portrait of Gaëtano Apollino Baldassare Vestris, Dancer" 171
4. Mademoiselle Marie Amélie Cogniet. "Portrait of Madame Adélaïde d'Orléans" 189
5. Rosa Bonheur. "Shepherd Watching his Sheep" 205
6. Francine Charderon. "Sleep" 229

MONOCHROME PLATES

1. H.R.H. the Princess Louise, Duchess of Argyll. "An English Hebe." 13
2. Sophonisba Anguisciola. "Her Three Sisters Playing at Chess" 25
3. Artemisia Gentileschi. "Mary Magdalene" 31
4. Rosalba Carriera. "Charity and Justice" 37
5. Elisabetta Sirani. "The Dream of St. Anthony of Padua" .. 43
6. Signorina Elisa Koch. "The Little Sister" 49
7. Catharine Read "The Lady Georgiana Spencer" 61
8. Angelica Kauffman, R.A. "The Sibyl" 67
9. Mrs. Stanhope Forbes, A.R.W.S. "The Fisher Wife" 85
10. Mrs. William De Morgan (Evelyn Pickering). "Flora" 91
11. Miss Eleanor Fortescue Brickdale, A.R.W.S. "To-day for me" .. 103
12. Miss Cecilia Beaux. "Mother and Child" 121
13. Miss Kate Greenaway. "A. for Apple Pie: E. eat it" 127
14. Mrs. Annie L. Swynnerton. "The Sense of Sight" 133
15. Mrs. Anna Lea Merritt, R.B.A. "Love Locked Out" 139
16. Miss Cornelia W. Conant. "The End of the Story" 151
17. Mary Cassatt. "Baby's Toilette" 157
18. Helen Hyde. "The Bamboo Fence" 163
19. Madame Vigée Le Brun. "Herself and her Daughter" 177
20. Berthe Morisot. "Portrait of a Young Woman Seated" .. 211
21. Madame Jacqueline Comerre-Paton. "Mistletoe" 217
22. Madame Eva Gonzalès. "Portrait of a Lady" 223
23. Madame Fanny Fleury. "The Pathway to the Village Church" 235
24. Madame Vallet-Bisson. "The Departure" 241
25. Mlle. Consuélo Fould. "Will You Buy?" 247
26. Judith Leyster. "The Merry Young Man" 257
27. Mevrouw Bilders van Bosse. "Landscape near Oosterbeek" .. 267
28. Mlle. Thérèse Schwartze. "The Children of Mr. A. May, Amsterdam" 273
29. Madame Henriette Ronner. "The Last Move" 279
30. Mlle. Marie Bashkirtseff. "A Meeting" 293
31. Mlle. Ottilie Roederstein "Le Mois de Marie" 311
32. Antonia de Bañuelos. "The Little Fishers" 321
33. Mary Cassatt. "Childhood in a Garden" 327
34. Mary Cassatt. "Mother and two Children" 327

DUPLEX PLATES

1. Mrs. Marianne Stokes. "The Queen and the Page." Duplex Plate 79
2. Miss Lucy Kemp-Welch, R.B.A. "Labourers of the Night." Duplex Plate.. 115
3. Madame Benoits. "Marie Pauline, Princesse Borghese." Duplex Plate.. 183
4. Rosa Bonheur. "Study of a Bull." Duplex Plate 195

OWING to various reasons, the work of several well-known painters could not be obtained until this book had passed through the press, and a supplement of pictures has therefore been placed between page 320 and page 321. It includes work by Lady Alma-Tadema, Mrs. Seymour Lucas, Mrs. Marrable, Miss Maud Earl, Miss Julia B. Folkard, Miss Maude Goodman, Miss Flora M. Reid, Miss Blanche Jenkins, and Madame Arsène Darmesteter.

It is hoped that the Women Painters of To-day may be studied again in a second volume. In the present book, dealing with 450 years of work, the living painters could not be fully represented, for there are thousands of ladies who now win a place in the art exhibitions of Europe and America.

WOMEN PAINTERS REPRESENTED

PAGE

Abbéma, Mlle. Louise 237
Abran, Madame 243
Allingham, Mrs. Helen, R.W.S..... 109, 137
Alma-Tadema, Miss Anna 156
Anderson, Mrs. Sophie 105
Angell, Mrs. Coleman 102
Anguisciola, Sophonisba 25, 36, 39
Angus, Christine 64
Art, Mlle. Berthe 276
Bakhuyzen, Mme. G. J. van de Sande.. 266
Bañuelos, Antonia de 320, 321
Barton, Miss Rose, A.R.W.S. 143
Bashkirtseff, Mlle. Marie 293, 315
Bauck, Jeanna 300, 301
Bauerlë, Miss A., A.R.E. 132
Beale, Mary 81
Beauclerk, Lady Diana 82
Beaux, Miss Cecilia 121, 162
Benoits, Madame 183
Bilders van Bosse, Mme. 267, 269, 272
Bisschop-Robertson, Mme. Suse 278
Blatherwick, Lily (Mrs. A. S. Hartrick).. 155
Blau-Lang, Frau Tina..... 306, 308
Bodenheim, Mlle. Nelly 12, 72, 292, 332
Bonheur, Rosa..195, 205, 209, 210, 214, 215
Bouilliar, Mlle. 194
Bourbon, de, Infante Paz 318, 320
Bovi, Madame 90
Boznańska, de, Olga..... 316
Breslau, Mlle. Louise 304, 314
Brickdale, Miss E. Fortescue, A.R.W.S. 73, 103, 114, 126, 141, 142
Brockmann, Doña Elena 319
Brownscombe, Miss Jennie 161
Butler, Lady Elizabeth 9, 154
Byrne, Anne Frances 94
Cameron, Miss Katharine 124
Cameron, Miss Margaret 131, 155
Capet, Marie Gabrielle 197
Carpenter, Mrs. Margaret 96, 100
Carpentier, Madeleine 244
Carriera, Rosalba 20, 37, 48, 51
Cassatt, Miss Mary 157, 327
Cazin, Madame Marie 227, 239
Charderon, Francine 229
Chase, Miss Marian, R.I..... 130
Chatillon, de, Mme. Laure 219
Chaudet, Élisabeth 202
Cheviot, Miss Lilian 143
Claudie, Mlle. 252
Cogniet, Mlle. Marie Amélie 189
Colin-Libour, Madame 225
Comerre-Paton, Mme. J. 217
Conant, Miss Cornelia 151

PAGE

Cool, de, Mme. Delphine 232
Coomans, Mlle. Diana 228
Cosway, Maria 96
Curran, Miss A. 90
Danse, Mlle. Louise 278
Davids, Fräulein 300
Davin, Madame 207
Dealy, Jane M. (Mrs. Lewis) 144
Demont-Breton, Madame 226, 233
De Morgan, Mrs. Evelyn.....91, 117, 123
Destrée-Danse, Madame 282
Dicksee, Miss Margaret Isabel 112
Dolci, Agnese 47
Dubos, Mlle. Angèle 216
Dubourg, Mme. Victoria..... 240
Dufau, Mlle. 231, 240, 243
Duffield, Mrs. William 118
Ellenrieder, Anna Marie 298
Empress Frederick of Germany 56
Enault, Madame Alix 225
Fanner, Miss Alice 135, 156
Fanshawe, Catherine Maria 89
Fantin-Latour, Mme. (Victoria Dubourg) 240
Fichel, Mme. Jeanne 216
Filleul, Madame 186, 187
Fleury, Mme. Fanny 235
Fontana, Lavinia 39, 40, 41
Forbes, Mrs. Stanhope 85, 147, 149
Fould, Mlle. Achille 250
Fould, Mlle. Consuélo 247
Frampton, Mrs. George 136
Gardner, Elizabeth 234, 238
Gentileschi, Artemisia.....31, 42, 45
Ghisi, Diana 39
Gilsoul-Hoppe, Madame 266
Godefroid, Mlle. Marie E. 203
Gonzalès, Eva 223, 231
Gow, Miss Mary L., R.I..... 107
Granby, Marchioness of 142
Greenaway, Miss Kate 119, 127
Gutti, Rosina M. 53
Guyard, Madame 185, 188
Hammond, Miss G. Demain, R.I. 135
Hart, Miss Emily 113
Havers, Miss Alice 108
Heitland, Miss Ivy 107
Hemessen, Catharina van 263
Heming, Mrs. Matilda 95
Herford, Mrs. John 95
Herland, Mlle. E. 249
Hilda, Mlle. E. 245
Hitz, Dora..... 302, 303
Hobson, Miss A. M., R.I. 118
Hogendorp, Baronne van 266

WOMEN PAINTERS REPRESENTED

(CONTINUED)

PAGE

Holroyd, Lady..... 150
Hotham, Amelia 88
Houdon, Mlle. M. J. A. 202
Houssay, Mlle. Joséphine 251
Houten, Mme. Mesdag van 269
Houten, Mlle. Barbara van 270, 275
How, Miss Beatrice 142, 148
Hunter, Mrs. Mary Y., Frontispiece, 126, 130
Hyde, Miss Helen 145, 163
Jensen, Frau Marie 303
Jopling, Mrs. Louisa, R.B.A..... 120
Kauffman, Angelica, R.A. 67, 83, 87
Kemp-Welch, Miss L. E., R.B.A... 115, 125
King, Miss Jessie M. 159
Koch, Elisa 49
Kollwitz, Fräulein Käthe 302
Laucota, Fräulein Hermine 307
Larcombe, Miss Ethel, Dedication Page, End-papers, Initial Letters.
Le Brun, Madame Vigée..166, 177, 191, 192, 193, 198, 200, 201, 204
Leleux, Madame Armand 220
Le Roy, Madame 252
Lescot, Madame Haudebourt 208
Leyster, Judith 257, 264
Longhi, Barbara 41
Louise, H.R.H. Princess, Duchess of Argyll 13
Lucas-Robiquet, Mme. 251
Macbeth, Miss Ann 97
Macdonald, Miss Biddie 123
Macgregor, Miss Jessie 148
Marcotte, Mlle. E. 272
Martineau, Miss Edith, A.R.W.S..... 111
Maupeou, Caroline von 299
Mayer, Constance..... 199
Mee, Mrs. Anne 93
Meen, Mrs. Margaret 94
Merian, Maria S. 295, 296
Merritt, Mrs. Anna Lea, R.B.A. 139
Meunier, Mlle. Georgette 282
Morin, Eulalie 187
Morisot, Berthe 211, 213
Moser, Mary, R.A. 94
Nicolas, Mlle. Marie..... 222
Normand, Mrs. (Henrietta Rae) 153
Offor, B. (Mrs. F. Littler) 160
Oppenheim, Mlle. A. 246
Parlaghy, Frau Vilma 316
Paymal-Amouroux, Mme. 232
Petiet, Mlle Marie 219
Phillott, Miss Constance, A.R.W.S. 138
Prestel, Maria C. 297
Réal del Sarte, Mme. 251

PAGE

Ragnoni, Barbara 35
Read, Catharine 61, 84
Reis, Maria G. Silva 301
Robertson, Mrs. J. 93
Roederstein, Mlle. Ottilie 305, 311
Romani, Juana..... 54
Romany, Mme. Adèle 171
Rongier, Mlle., Jeanne..... 220
Ronner, Mme. Henriette 279, 281
Rothschild, de, Baroness Lambert 277
Rude, Mme. Sophie 207
Ruysch, Rachel 265
Salanson, Mlle. Eugénie 228
Salles-Wagner, Adelaïde 299
Sawyer, Miss Amy 159
Schjerfbeck, Helene 310, 313
Schurman, Anna Maria 296
Schneider, Mme. Félicie 222
Schwartze, Thérèse....270, 271, 273, 275
Sindici, Doña Stuart 317
Sirani, Elisabetta 43, 46
Sister A, Sienese Nun 34, 35
Sister B, Sienese Nun 34
Smythe, Miss Minnie, A.R.W.S. 150
Sourel, Élisabeth 237
Spencer, Lavinia, Countess 90
Staples, Mrs. (M. E. Edwards) 120
Starr, Louisa (Mme. Canziana)..... 106
Stokes, Mrs. Marianne 79, 129
Strong, Mrs. Elizabeth 113
Subleyras, Maria Tibaldi 52
Swan, Mrs. J. M. 159
Swynnerton, Mrs. A. L. 133
Tavernier, de, Mme. E. 227
Templetown, Viscountess 94
Thesleff, Ellen 314
Valory, de, Mme. Caroline 192
Vallet-Bisson, Mme. 241
Vanteuil, de, Mlle. 185
Vigri, Caterina 33
Waterford, Louisa Lady 99, 101
Waternau, Mlle. Hermine 221
Watson, Caroline 89
Wentworth, Mrs. Cecilia 160
Wesmael, Mlle. E. 283
White, Miss Florence 124
Wiik, Maria 309, 313
Wolfthorn, Frau Julie..... 304
Wytsman, Mme. Juliette 284
Youngman, Miss A. M., R.I. 118, 119
Zappi, Lavinia Fontana 39, 40, 41
Zillhardt, Mlle. Jenny 221

Portrait of a Lady unknown. After the pastel in the Musée de Chantilly, from a Photograph by Braun, Clément & Co., Paris

Rosalba Carriera, Pastellist
1675-1757

Women Painters in Italy since the Fifteenth Century

By Walter Shaw Sparrow

LDER than the authenticated history of Greek art is a tradition that connects a girl's name with the discovery of a great craft, the craft of modelling portraits in relief. Kora, known as the virgin of Corinth, and daughter of a potter named Butades, sat one evening with her betrothed in her father's house; a torch burned, a fire of wood bickered in a brasier, throwing on the wall in shadow a clear silhouette of the young man's profile; and Kora, moved by a sudden impulse, took from the hearth a charred piece of wood and outlined the shadow. When the girl's father, Butades, saw the sketch which she had made, he filled in the outline with his potters' clay, forming the first medallion.

It is a pretty, chivalrous tradition, and it recalls to one's memory the fact that the ancient Greeks had really some women artists of note, like Aristarete, daughter and pupil of Nearchus, celebrated for her picture of Aesculapius; or like Anaxandra (about B.C. 228), daughter of the painter Nealces, or like Helena, who painted the battle of Issus, about B.C. 333.

Passing from Greece to ancient Rome, we find only one woman painter, Lala by name, and she was a Greek by birth and education. Lala lived and laboured in the first century before the birth of Christ. She went to Rome during the last days of the republic, and won for herself a great reputation by her miniature portraits of ladies.

As the early Christians turned away from all luxury and adornment, the influence of Christ's life was very slow in gaining its benign ascendency in the arts; but among the civilisations which were founded on the ruins of Rome's decline and

fall, there were some women who still deserve to be remembered for their patronage of art. Amalasontha, daughter of Theodoric the Great, Theodelinda, Queen of the Lombards, Hroswitha, in her convent at Gandersheim, and Ava, the first German poetess, these ladies, and many others, made colonising names, names that visited distant lands and gave ambition to other women.

Briefly, the Renaissance was heralded by a long, troubled dawn ; but it came at last, and its effects on the destinies of women were immediate and far-reaching. In Italy, one by one, the Universities were opened to the fair, that of Bologna leading the way in the 13th century, when Betisia Gozzadini studied there with success, dressed as a boy, like Plato's pupil, Axiothea. And a line of girl graduates connects Betisia Gozzadini with the women lecturers who became so famous at Bologna in the 18th century : Anna Manzolini, Laura Bassi, Clotilde Tambroni, Maria Agnesi, and Maria Dalle-Donne.

It is not easy to explain why the Italian towns and universities gave so much encouragement to the higher aspirations of girls. In poetry, in art, in learning, that encouragement was equally remarkable, and I am tempted to assign its origin to the martial temper of the Middle Ages, which drew many young men from the universities to take part in the exercises of the tilt-yard or in the perils of the battlefield, leaving the fields of learning in need of zealous labourers. Women, on the other hand, exposed their hearts, but not their lives, to the hazards of duels, tournaments and wars ; they lived longer than men, as a rule, and hence it was worth while to encourage publicly those gifts of the female mind and spirit which had long been cultivated privately for the benefit of peaceful nunneries.

Still, whatever the origin of it may have been, the pride taken by the Italians in their gifted women is among the most important facts in the history of their Renaissance. But for that pride, the scores of ladies who became noted in the arts would have remained unknown in their homes, and the story of those times would lack in its social life a counterpart of that radiant chivalry that cast so much tenderness and sanctity

about the Motherhood of Mary and the Infancy of Jesus Christ.

As this chapter is nothing more than a brief introduction to the study of a very important subject, I can say only a few words about the different groups of painters into which the women artists of Italy are divided, beginning with the early nuns, whose art was not so much a craft as a confession of faith.

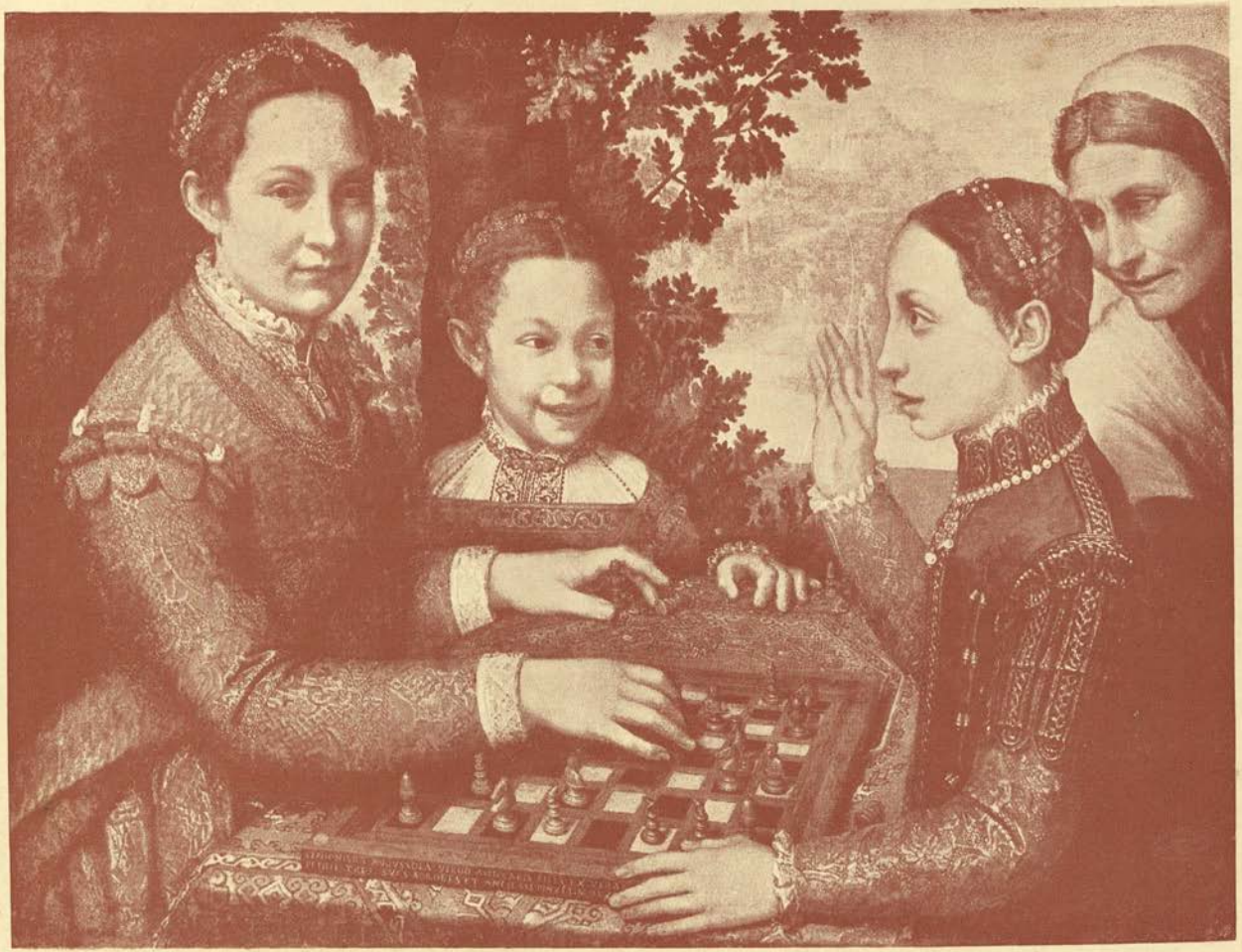
Caterina Vigri was the earliest of these nuns, and the picture by which she is represented on page 33, "St. Ursula and her Maidens," was painted in the year 1456. Not only is it typical of the young Bolognese school, but, despite the primitiveness of the drawing, it has two qualities in which the swift temperaments of women, so truth-telling in their emotions, commonly manifest themselves in art: the first is a certain naturalness of gesture and of pose; the second is an evident wish to impart life and liveliness to the faces, even although that liveliness and life may not accord with the subject in its higher spiritual significance. It is this natural wish of women to be homely and attractive that so frequently brings their art nearer to the people's sympathies than the work done by men; and if we study the four illustrations on pages 34 and 35, representing pictures by the Sienese nuns of Santa Marta, we shall see how motherly in tenderness was the feminine ideal of Christ's infancy. I can gain no information about Barbara Ragnoni and the two other sister nuns, whose names have passed into Time's limbo of forgotten things, and whom I have ventured to describe as Sister A. and Sister B. They were true artists, each one having a sweet graciousness of her own, playful, yet devout and reverent, devotional but not austere. In these pictures the maternal instincts are at play; the painters are so happy in their subject that their whole womanhood responds to it, making it a holy experience of their own glad hearts. There is much to admire also in the way in which the figures are grouped and co-ordinated; and how charming is that glympse of country painted by Barbara Ragnoni in her "Adoration of the Shepherds."

These were not the only gifted and gracious nuns in the early history of Italian art. There was Plautilla Nelli,

who formed her style on that of Fra Bartolommeo ; she became prioress of a convent in Florence, the convent of St. Catherine, and died in 1588, aged sixty-five. Barbara Longhi of Ravenna, another painter of the same period, was not a nun, but I mention her now in order that attention may be drawn to a painter having a genuine sympathy and style (see page 41).

We pass on to a little bevy of emigrants, women painters who visited foreign courts where they met with great successes. Sophonisba Auguisciola, born of a noble family in Cremona, was enriched by Philip II. of Spain ; Artemesia Gentileschi came to London with her father and found a patron in Charles I. ; Maria La Caffa (17th century), a flower painter, came upon her Mæcenas in the Court of Tyrol ; it was in German Courts that Isabella del Pozzo (17th century), like Felicita Sartori (18th century), plucked bay leaves and laurels ; and Violanta Beatrice Siries, after making for herself a name in Paris, returned home to Florence and painted many famous persons of the 18th century. Then we have Rosalba Carriera, whose career ended in blindness and loss of reason, and whose whole life is a touching story. As a child she made Point of Venice lace ; at the age of fourteen or fifteen she painted snuff boxes with flowers and pretty faces ; then miniatures of well-known persons kept her brushes busy ; but this minute art tried her eyes so seriously that Rosalba adopted pastels instead, and soon became the most famous pastellist of her period. She journeyed pretty well all over the Continent, winning an extraordinary success wherever she went, as well as a place in all the Academies of note, from the Clementina at Bologna to the Royal Academy at Paris. Rosalba Carriera arrived in Paris in April 1720 ; she kept a diary of her experiences, and students of French history should read it in the edition annotated by Alfred Sensier. But here we are concerned with the art alone of Rosalba Carriera, an art rich in colour, swift and nervous in drawing, full of character, and modelled always with vigour and with ease.

Returning now to an earlier traveller, Sophonisba Anguisciola, we meet with another portraitist of real merit, more



THREE SISTERS OF SOPHONISBA ANGUISCIOLA PLAYING AT CHESS. FROM A PHOTOGRAPH BY HANFSTAENGL AFTER THE PAINTING IN THE RACZYNSKI COLLECTION. VASARI SAW THIS PICTURE AND SAID THAT "THE FIGURES WANTED ONLY VOICE TO BE ALIVE."

Sophonisba Anguisciola or Angussola, Painter

1533(?)-1626

self-contained than Rosalba, less impetuous, but fresh, witty, sincere and charming. It is probable that she was born in 1533. After studying for some time at Cremona, under Bernardino Campi, Sophonisba Anguisciola began to make fun of the little girls of the period. Vasari set the greatest store by one of these satirical sketches, representing a boy with a lobster clawed to his finger, and a small girl laughing at his nimbleness. The subject of another skit was an old woman studying the Alphabet, much to the amusement of a baby girl.

That Sophonisba Anguisciola was very young when she first attracted notice from the great, is proved by the fact that she sent a likeness of herself—a likeness now at Vienna—to Pope Julius III., who died in 1555. It was in her twenty-seventh year that she made her way, with ten attendants, to the Spanish Court, there to paint a history in admired portraits of the great age of the *auto-da-fé* : a history which *tempus edax* has devoured, leaving us only those works which Sophonisba turned out in her native country, far away from the dark tragedies of the Escorial. Philip the Second married his protegée to a wealthy Sicilian noble, Don Fabrizio de Monçada, giving her a huge dowry of 12,000 ducats, a pension of 1,400 scudi, and a dress loaded with pearls, besides other presents.

Sophonisba retired with her husband to Palermo, where she soon became a widow. Then Philip and his Queen wished her to return to Madrid ; but the artist pleaded an excuse, the excuse of homesickness, and set sail for Italy. The captain of the galley of war, Orazio Lomellini, was a handsome man of good family, a native of Genoa ; his gallantry had suffered a sea-change, was altogether breezy, sailor-like, delightful ; and Sophonisba not only fell in love with him, she took him at a leap-year advantage, and soon changed her "weeds" for a bridal dress.

When Van Dyck met her at Genoa (1622), and painted several members of her husband's family, Sophonisba was upwards of eighty-seven years old, and quite blind ; but the blithe old lady still went on painting so well in her familiar conversations that Van Dyck said he had learnt more from her talk than from

his other teachers. Had Steele an inkling of this magnificent compliment when he said that to love the Lady Elizabeth Hastings was a liberal education? Addison may have heard of it in Italy, and in turning over his thoughts before Master Richard, may have dropped it generously. But, however this may be, Stirling gives too much point to Van Dyck's words; for he says boldly, in *The Annals of the Artists of Spain*, that my painter's portraits are little inferior to those by Titian. "Of this evidence is afforded," says he, "by that beautiful portrait of her, which is now no mean gem of the galleries and libraries of Althorp."

Perhaps one may defy critics to name a single latter-day "realist" among the fair who has attained to Artemisia Gentileschi's masterful and singular ruthlessness, as in the several pictures of Judith that she painted. One of these pictures will be found on page 45. It is the least relentless of the series, but it shows clearly enough the grip of Artemisia's hand in tragedy. Curiously, the suave Guido was Artemisia's first teacher, but she learnt more from Domenichino, and more still from the years she passed at Naples, then known as "the sink of all iniquity." But Artemisia Gentileschi is sometimes kind in her work, and gentle; she does not always remind us of that Artemisia who fought so well at Salamis, causing Xerxes to cry: "Behold! the men behave like women, and the women like men!" In her excellent portraits, and in pictures like the "Mary Magdalene," on page 31, she blends some graciousness of thought with vigour and variety of technique.

Lavinia Fontana and Elisabetta Sirani were the ablest women painters whose travels did not extend beyond Italy. The first was a member of the old Roman Academy, and Pope Gregory XIII. made her his portraitist in ordinary. She was born of good family in Bologna, anno 1552. It was her father that shaped the laggard talents of Lodovico Carracci, and from him came the girl's first lessons in drawing. Lavinia spent most of her life in Rome, where, for close on two generations, she held society by the austere truth of her portraiture. Ladies of high rank vied with one another to become her sitters, and a long red line

of cardinals sat to her. Pope Paul the Fifth was among Lavinia's models; very high prices were paid readily for her work, and not a few noblemen wished to marry her; but the artist remained true to the young Count of Imola, Giovanni Paolo Zappi, a good, kind, simple-hearted fellow, an aristocratic Barnaby Rudge. Him she married, and it was her ill-hap to see his simplicity repeat itself in one of their two sons, a lad who kept the Pope's antechamber merry.

My artist's style, though modelled to some extent on that of the Carracci, has a distinction of its own. Even the arid Kügler gives Lavinia his rare good word, reckoning her a better artist than her father, and adding: "Her work is clever and bold, and in portraiture, especially, she has left good things."

Does Elisabetta Sirani take precedence of Lady Waterford? Perhaps they may be regarded as two equal queens in the world of woman's art, each with a beautiful artistic intellect. Even at the age of nineteen, as old Bartsch admits, Elisabetta etched exquisite plates; and, before she was twenty-three, her paintings were sought after by all the patron-critics of her country. Yet her male rivals hinted that she was dishonest, that she did not paint her own pictures, but had "ghosts" to win fame and fortune for her—especially her father, a poor "ghost," afflicted with inherited gout. Elisabetta happily soon turned the sneer against her rivals. This she did by working before an audience of distinguished persons, like Cosimo, Crown Prince of Tuscany, who on May 13th, 1664, stood by whilst she painted a likeness of his uncle, the Prince Leopold.

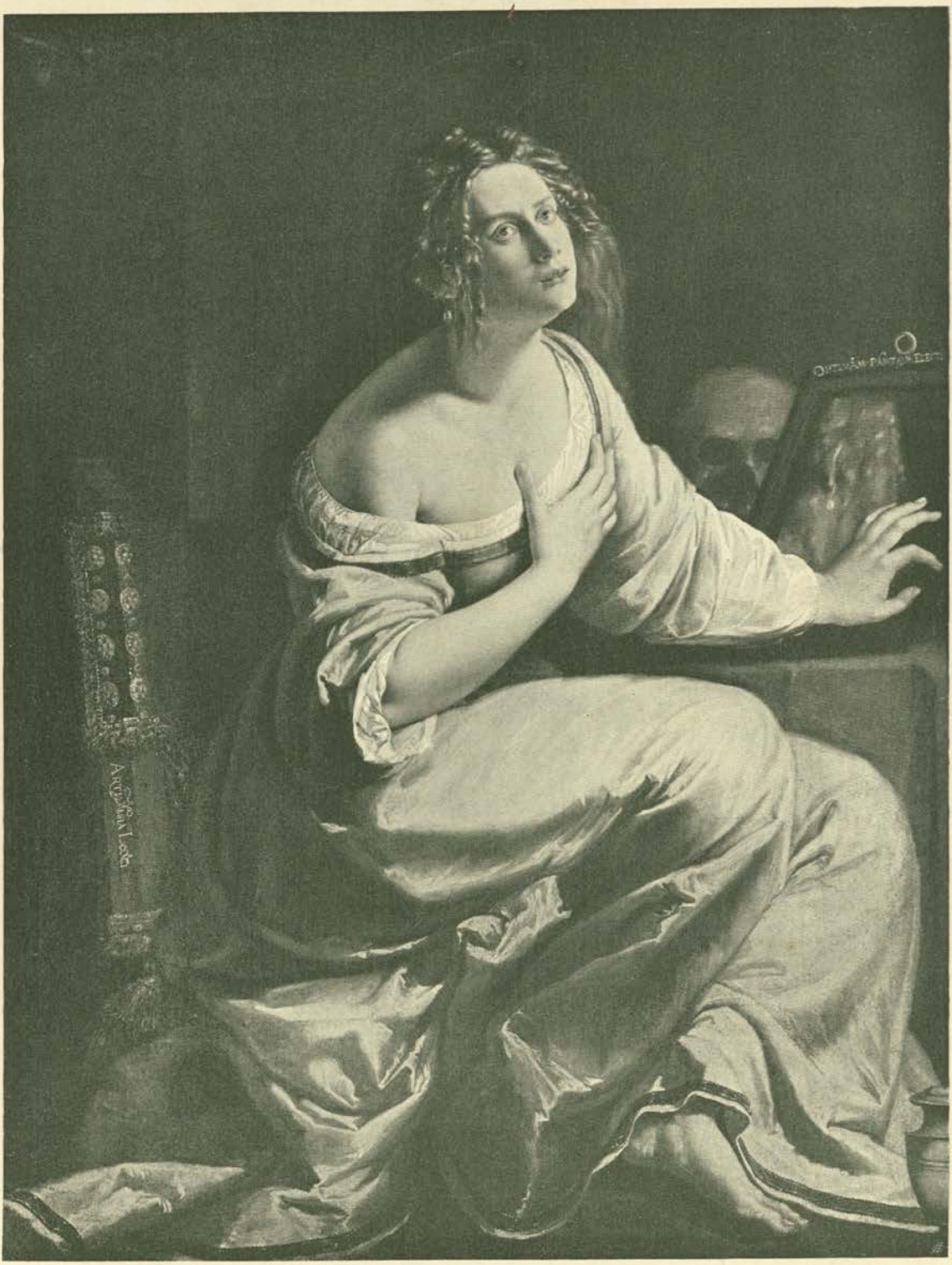
Malvasia gives in his spirited monograph a list of 150 pictures by Elisabetta Sirani; and Lanzi deemed it marvellous that one who died so young should yet have brought to completion so many hopeful efforts of real genius. The brilliant girl painted with great rapidity. One of her finest achievements—the "Baptism of Christ"—is a very large picture, and the story of its conception is noteworthy. Elisabetta was little more than twenty at the time, and the clergy who had been sent to order the work for the Church of the Certosini at Bologna, looked

on whilst she, radiant with inspiration, made her first impulsive sketch in pen-and-ink. The beholders were enchanted, and the huge picture, differing little in essentials from the sketch, was painted almost as rapidly as Dumas repeopled the distant past. In brief, Elisabetta Sirani, like all women of genius, worked under an intuitive rather than technical guidance; and in her art, consequently, as in Lady Waterford's, we find those blemishes and beauties which belong to a native habit of spontaneous workmanship.

As to her private life, it is full of heroic virtues. The noble girl kept the whole family: her mother, who was stricken with paralysis; her father, who suffered intolerably from the gout; and her two sisters, whom she educated with a large class of girl art-students. Then Cupid came, saw, and was overcome, and Elisabetta, by way of celebrating this unkind victory, painted the little god in the act of crowning his victor. But the pity of it all was this: the girl had so many taut strings to her bow that the frail bow could not but break. Elisabetta's health gave way, a painful disease of the stomach assailed her; and yet to the last day but one of her short life—*i.e.*, August 27th, 1665—she remained true to her colours, and was one of art's truest soldiers. "The best way not to feel pain is not to think of it," said she, and then went slowly back to her studio.

The present book contains adequate examples of the work of Elisabetta Sirani, of Lavinia Fontana Zappi, of Artemisia Gentileschi, of Sophonisba Anguisciola, of Rosalba Carriera; and there is a good drawing by Diana Ghisi, the painter-engraver, an excellent copy by Maria Tibaldi Subleyras, and two characteristic pictures by Agnese Dolci, sister of Carlo Dolci and his equal in talent. These painters and the early nuns, Caterina Vigri and the three sisters of Santa Marta, Siena, are enough to represent the old Italian schools; while three characteristic pictures by Elisa Koch, Juana Romani, and Rosina Gutti, unite the present with the far-distant past, a past separated from the present day by four hundred and fifty years.

WALTER SHAW SPARROW.



"MARY MAGDALENE." AFTER THE PAINTING IN THE PITTI GALLERY FLORENCE. FROM A PHOTOGRAPH BY ANDERSON, ROME

Artemisia Lomi, called Artemisia Gentileschi, Painter

1590-1642

Bolognese School, XV Century

SAINT URSULA AND HER MAIDENS. FROM A PHOTOGRAPH BY ALINARI AFTER THE ORIGINAL PICTURE IN THE ROYAL ACADEMY OF FINE ARTS, VENICE

Santa Caterina Vigri di Bologna, Painter

1413-1463

Sienese School, XVI Century

ADORATION OF THE SHEPHERDS. AFTER THE ORIGINAL PICTURE AT SIENA IN THE PROVINCIAL INSTITUTE OF FINE ARTS

Sister A., Convent of Santa Marta, Siena, Painter

THE HOLY FAMILY WITH JOHN THE BAPTIST. AFTER THE ORIGINAL PICTURE AT SIENA IN THE PROVINCIAL INSTITUTE OF FINE ARTS

Sister B., Convent of Santa Marta, Siena, Painter
About 1500

THE ADORATION OF THE SHEPHERDS. AFTER THE ORIGINAL PICTURE AT SIENA IN THE PROVINCIAL INSTITUTE OF FINE ARTS

Sister Barbara Ragnoni, Painter
About 1500

MADONNA AND CHILD, WITH ST CATHARINE AND OTHER SAINTS. AFTER THE ORIGINAL PICTURE AT SIENA IN THE PROVINCIAL INSTITUTE

Sister A., Convent of Santa Marta, Siena, Painter
About 1500

SCHOOL OF CREMONA, XVI CENTURY

PORTRAIT (PAINTED BY HERSELF)? OF SOPHONISBA ANGUISCIOLA OR ANGUSSOLA, FAR-FAMED IN HER TIME AS ONE OF THE LEADING ITALIAN ARTISTS; SHE DID MUCH WORK FOR PHILIP II. OF SPAIN. WHEN SHE WAS VERY OLD AND BLIND, VAN DYCK MET HER AT GENOA, AND SAID THAT HE HAD LEARNT MORE FROM HER TALK THAN FROM HIS OTHER TEACHERS. FROM A PHOTOGRAPH BY ANDERSON, ROME, AFTER THE ORIGINAL PAINTING AT MILAN IN THE POLDI-PEZZOLI COLLECTION

Sophonisba Auguisciola or Angussola, Painter

1533(?)-1626

CHARITY AND JUSTICE. AFTER THE PASTEL IN THE ROYAL GALLERY DRESDEN. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO PARIS

Rosalba Carriera, Pastellist

1675-1757

MARRIAGE OF ST. CATHARINE, AFTER AN ETCHING BY N. MUXEL

Lavinia Fontana Zappi, Painter

1552-1614(?)

PORTRAIT OF A LADY. AFTER AN ETCHING BY N. MUXEL

Sophonisba Anguisciola, Painter

1533-(?)1626

A VICTOR IN HIS TRIUMPHAL CHARIOT. AFTER THE DRAWING IN THE PRINT ROOM OF THE BRITISH MUSEUM, FROM A PHOTOGRAPH BY W. E. GRAY

Diana Ghisi, called Mantuana, Painter-Engraver

1530-1590

PORTRAIT (EXECUTED BY HERSELF) OF LAVINIA FONTANA ZAPPI, PAINTER IN ORDINARY TO POPE GREGORY XIII. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS, AFTER THE ORIGINAL PAINTING IN THE UFFIZI GALLERY, FLORENCE

Lavinia Fontana Zappi, Painter
1552-1614(?)

JESUS CHRIST TALKING WITH THE WOMAN OF SAMARIA. AFTER THE ORIGINAL PAINTING IN THE NATIONAL MUSEUM, NAPLES, FROM A PHOTOGRAPH BY ALINARI

Lavinia Fontana Zappi, Painter
1552-1614(?)

MARY AND THE CHILD JESUS IN THE ACT OF CROWNING A SAINT. AFTER THE ORIGINAL PAINTING IN THE LOUVRE, PARIS, FROM A PHOTOGRAPH BY MESSRS. W. A. MANSELL & CO.

Barbara Longhi, Painter
End of 16th Century

PORTRAIT (EXECUTED BY HERSELF) OF ARTEMISIA GENTILESCHI, WHO LIVED FOR A TIME IN ENGLAND AND WORKED FOR CHARLES THE FIRST. FROM A PHOTOGRAPH BY HANFSTAENGL AFTER THE ORIGINAL PAINTING IN EARL SPENCER'S COLLECTION

Artemisia Lomi, called Artemisia Gentileschi, Painter

1590-1642

"THE DREAM OF SAINT ANTHONY OF PADUA." FROM A PHOTOGRAPH BY ANDERSON, ROME, AFTER THE PAINTING IN THE PINACOTECA IN BOLOGNA

Elisabetta Sirani, Painter

1638-1665

BOLOGNESE SCHOOL, XVII CENTURY

JUDITH AND HER MAID WITH THE HEAD OF HOLOFERNES. FROM A PHOTOGRAPH BY ALINARI AFTER THE ORIGINAL PAINTING IN THE PITTI GALLERY, FLORENCE

Artemisia Lomi, called Artemisia Gentileschi, Painter

1590-1642

Bolognese School, XVII Century

THE MADONNA WEEPING. FROM AN ORIGINAL ETCHING, DATED 1657, IN THE BRITISH MUSEUM

Elisabetta Sirani, Painter-Etcher
1638-1665

THE FLIGHT INTO EGYPT. FROM THE ORIGINAL ETCHING IN THE BRITISH MUSEUM

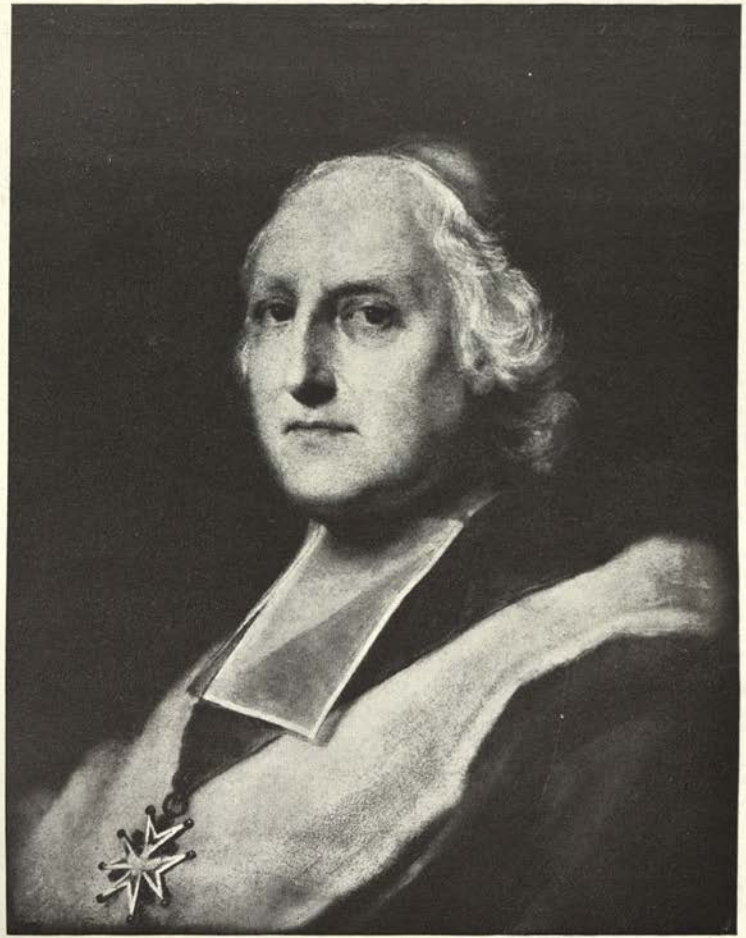
Elisabetta Sirani, Painter-Etcher
1638-1665

MARY AND THE CHILD JESUS FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS, AFTER THE ORIGINAL PAINTING IN THE BESANCON MUSEUM

JESUS TOOK BREAD AND BLESSED IT . . ." FROM A PHOTOGRAPH BY BRAUN CLÉMENT & CO., PARIS, AFTER THE ORIGINAL PAINTING IN THE LOUVRE

Agnese Dolci, Painter
Died about 1686

PORTRAIT STUDY OF A LADY WITH HER PET MONKEY. FROM A PHOTOGRAPH BY LÉVY & SONS AFTER THE ORIGINAL PASTEL IN THE LOUVRE, PARIS



PORTRAIT STUDY OF CARDINAL DE POLIGNAC. FROM A PHOTOGRAPH BY ANDERSON AFTER THE ORIGINAL PASTEL IN VENICE

Rosalba Carriera, Pastellist

1675-1757

ITALIAN SCHOOL, ABOUT 1889

THE LITTLE SISTER. REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF BRAUN, CLEMENT & CO., PARIS

Signorina Elisa Koch Painter

PORTRAIT STUDY OF A GIRL FROM A PHOTOGRAPH BY LÉVY & SONS, PARIS, AFTER THE ORIGINAL PASTEL IN THE LOUVRE

PORTRAIT OF ROSALBA CARRIERA, THE MOST FAMOUS PASTELLIST OF HER TIME FROM ANDERSON'S PHOTOGRAPH OF THE ORIGINAL PASTEL IN ROME

Rosalba Carriera, Pastellist

1675-1757

MARY MAGDALENE AT THE FEET OF JESUS CHRIST IN THE HOUSE OF SIMON THE PHARISEE, FROM A PHOTOGRAPH BY ALINARI AFTER THE PAINTING IN ROME IN THE GALLERIA CAPITOLINA. IT IS A COPY AFTER A PICTURE BY THE ARTIST'S HUSBAND, PIERRE SUBLEYRAS, A PICTURE NOW IN THE LOUVRE, PARIS. MARIA TIBALDI SUBLEYRAS PRESENTED THIS COPY TO POPE BENEDICT XIV, WHO SENT HER A THOUSAND SCUDI, AND PLACED HER WORK IN HIS COLLECTION AT THE CAPITOL

Maria Tibaldi Subleyras, Painter

Born 1707

THE PEACEMAKER. REPRODUCED AFTER THE ORIGINAL DRAWING FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET, LONDON

Rosina Mantovani Gutti, Artist

Italian School, Contemporary

STUDY FROM A MODEL. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO. PARIS

Juana Romani, Painter

"THE AKROPOLIS, ATHENS: FROM THE BALCONY OF THE CROWN PRINCE'S HOUSE." FROM THE WATER-COLOUR DRAWING IN THE COLLECTION OF JAMES ORROCK, ESQ., R.I.

H.I.M. The Empress Frederick of Germany, R.I.

1840-1901

Early British Women Painters

EVERYBODY knows that it has fallen to England's lot to gem the remote seas with shining repetitions of herself. But everybody does not remember that she has done this quite at haphazard, just as the winds carry seeds from a garden to a waste ground. In herself, with fitful moments of purposeful energy, England has been self-critical and self-distrustful, disinclined to value her own doings or to take precautions when in the midst of dangers. But for the individual enterprise of her children, which she has often disowned and punished, her colonies would have been the Isle of Man and the Isle of Wight. And it is singular to note also that the history of England's genius in art has followed the traditional character of her devious makeshifts in commerce and in war. Despite all inherent weaknesses, she has achieved at random a recognised greatness in art, and is so surprised at it that she hesitates always to encourage the gifts of her own craftsmen, preferring rather to have confidence in the work which she can buy from men of genius in other countries. From the time of Henry VIII. to the coming of the school of Reynolds, she allowed her own painters to starve in order that she might employ strangers; and to-day, as in the past, she butterflies from foreign school to foreign school and treats her own native arts to side-glances and half-friendly nods.

Now, as this has ever been England's disposition, it is not surprising to find that Englishwomen, as well as Englishmen, long hesitated to follow the arts professionally. At a time when Italy and France had scores of women painters, England had scarcely one. Perhaps the earliest of any note, if we except Susannah Penelope Gibson, a miniature painter, was Mrs. Mary Beale, daughter of a Suffolk clergyman named Cradock. She lived between the years 1632 and 1697.

After modelling her style on that of Lely, she worked with great courage, showing much real talent, particularly in quiet portraiture. She painted broadly and well, drew with force and discrimination, and although she told the truth plainly at a time when other painters flattered and fawned, she yet achieved success, and was encouraged by the highest in the land, from King Charles the Second to Archbishop Tillotson. Time has robbed her colour of its first freshness, but the character remains, and the portraits on page 81 represent Mary Beale in a characteristic manner.

The next English women painters in order of merit were Lady Diana Beauclerk, an amateur with much untutored talent, and Catharine Read, a distinguished professional artist of the Reynolds period. That she was appreciated in her day is proved by the fact that her portraits were engraved, side by side with those of Reynolds and Gainsborough. To-day she is forgotten, and very little can be learnt about her life or about the present owners of her pictures. Catharine Read lived near St. James's and sent frequently to the exhibitions. In 1770 she went to the East Indies, but in a few years returned to London, where she died in or about the year 1786.

Angelica Kauffman, R.A., though born at Coire, the capital of the Grisons, belongs to the British school, and holds in the early history of that school a position similar to that which has been assigned in France to Madame Vigée Le Brun. The art of the two ladies differs widely to be sure, that of Angelica Kauffman having less mirth, less wit, less sprightliness and homeful sincerity; it is quite artificial in spirit, with a strong bias towards the sentimental; but it has for all that considerable charm and ability, qualities, let us remember, that won the admiration of Reynolds and of Goethe. Turner, also, possessed two of her drawings, as I am told by his descendant, Mr Charles Mallord W. Turner. But in recent times Angelica Kauffman has been remembered for the romance of her personal life and treated with cool contempt in all that appertains to her work. Critics have searched in her pictures for manly qualities, and finding there the temperament of a sentimental woman, their judgment

has failed them. The very men who would be astonished beyond measure if a prima donna sang to them in a voice like the leading tenor's, do not hesitate to complain when the voice in a woman's painting is one filled with womanhood.

In England, at the close of the 18th century, quite a number of ladies came to the front in art, like Caroline Watson, the admirable stipple engraver (page 89), or like Catherine Maria Fanshawe, a painter-etcher who could put a body into a peasant's smock and could show in a rustic figure the mingled influences of Morland and Gainsborough, while keeping a tender sympathy of her own (page 89). Amelia Hotham, too, in the native art of water-colour, attained to a broad and vigorous style in landscape, while taking far too many hints from the scenic pomp that Francis Nicholson made popular in outdoor scenes (page 88). Nevertheless, Amelia Hotham's work has interest in the history of British water-colour, like that of three other ladies who followed her, the Viscountess Templetown (page 94), Matilda Heming and Mrs. John Herford, the grandmother of Mrs. Allingham. Matilda Heming's picture on page 95, "Backwater, Weymouth, Dorset," is weak in the drawing of the hills, but the rest of the design is quite admirable, the boats particularly being very well drawn. We see, then, that during the last decades of the 18th century, and at the beginning of the nineteenth, a little band of Englishwomen studied landscape painting seriously; and this fact is worth remembering, as women have seldom been drawn in art to nature in the woods and fields. The gentler sex, as a rule, has not appreciated landscapes.

On the other hand, they have shown in art a great love for the beauty of flowers, the colour and the forms of insects, and the "other-naturalness" of many kinds of animals. Maria Sibylla Merian, Rachel Ruysch, Rosa Bonheur, Fidelia Bridges, Mrs. Coleman Angell, Madame Ronner, Mlle. E. Hilda, Miss Lucy Kemp-Welch—these ladies will not be forgotten, let us hope, as long as there are students who take delight in plants, flowers, birds and animals.

Among the flower and fruit painters in England, during the 18th century and the first few decades of the nineteenth,

conspicuous places must be assigned to Mary Moser, R.A., Mrs. Margaret Meen, and Anne Frances Byrne, illustrations of whose pictures will be found on page 94; and the reader will do well to compare this early work with that of Mrs. Coleman Angell, the female counterpart of William Hunt (page 102).

Whilst these flower-painters were busy, another small group of ladies won considerable popularity by their little figure-subjects, such as the Countess Spencer's drawing on page 90, or again, like the fanciful miniatures by Mrs. Mee or the sentimental portraits by Mrs. J. Robertson, types of which are given on page 93. Miss Curran's portrait of Shelley is a valuable portrait-sketch historically (page 90), and it has something of the charm that distinguishes the able portraits drawn to-day by the Marchioness of Granby.

What can be said about Mrs. Margaret Carpenter? Is she not to be placed among those quiet, unpretentious portrait-painters whose thoughts are so wrapped up in their determination to be true that they never think of striving after exhibition-room effects? Margaret Carpenter gives us the character of her sitters, and not technical displays of her own cleverness. Born at Salisbury, in 1793, the daughter of Captain Geddes, this able painter came to London in 1814, and married, in 1817, William Carpenter, who for many years was Keeper of the Print Room in the British Museum. She exhibited often at the Royal Academy until 1864, and made a great reputation by her portraits. She died in 1872, leaving a son, William Carpenter (1819-1899), to continue the art tradition which she had herself carried on in her family.

Some may think that Margaret Carpenter began the modern history of women painters in England; others may grant that distinction to the intuitive and radiant work of Lady Waterford, that most gifted of all amateurs. It seems truer to say that Margaret Carpenter is best described as a connecting-link between the old and the new, and that Lady Waterford is not only so faithful to herself but so spontaneous, that her good gifts belong to no particular school or period. They certainly owed

PORTRAIT OF THE LADY GEORGIANA SPENCER. AFTER THE PAINTING IN THE COLLECTION OF EARL SPENCER, FROM A PHOTOGRAPH BY HANFSTAENGL

Catharine Read, Painter

Died about 1786

much to the colour of the Venetian School, far more to that old source of inspiration than to any influence of the 19th century. But the main characteristics of Lady Waterford's appeal come to us from the painter's own heart and beautiful æsthetic intellect. The ease with which she composed, and the charming animation of all her designs, these were natural qualities uninfluenced by any teaching; and they won the ardent admiration of the late Mr. G. F. Watts. It is the spirit alone of Lady Waterford's art that we should admire; we must not look closely at the drawing, for Lady Waterford neither tried nor wished to perfect her faulty technical equipment. Most of her art-work was done after a day spent in other charities. It was Lady Waterford's joy to dole out alms herself, and it never occurred to her that she might do such good actions by proxy, just as Queen Charlotte picked up five old books in the booths of Holywell Street. The truth is that Lady Waterford valued practicalness more than imagination, as do the great majority of women; she longed to *see* the good she did, and she could not realise to herself that art has a permanent ethical influence. Closing her eyes to this truth, Lady Waterford wrote as follows to one of her friends:—

"I could never attain to even one work that I see in my mind's eye, and if I could it would be less than those of the great men of old, *whose greatest works have not quelled evil or taught good.* . . . . I could not live for art—it would not be what I am put in the world to do. I do not despise art, but I should feel that it was not given for that. Two homes have been given me, and it is to try to do what I can in them that they are given for brief life."

Is not that pathetic? Is it not the very music of a woman's rationalism? What has "quelled evil?" But if our hearts and minds rise to an entire sympathy with Lady Waterford's sketches, we shall certainly feel that a noble spirit in art does indeed "teach good," is a spiritual almsgiving for all time, a charity that goes on ministering, through long generations, to that which is best in human nature.

WALTER SHAW SPARROW.

DESIGN BY CHRISTINE ANGUS.

Modern British Women Painters

By Ralph Peacock

IT is the privilege of man, in his youth, to ignore his limitations. For this ignorance he pays in failure the price of a possible success. In his wiser middle age he does not repent, he finds that it is only by some sort of an attack on his limitations that apparent results are attained, and he learns to take on faith the difference there is in fact between the attainment and the attempt. The experience of a woman is, I take it, very similar. It follows in no way that, because her limitations are different from, and in a physical sense, greater than, man's, the brutal laws which go to produce results are in her case different. She is marching along the same road, and though she may have other stopping places by the way and perhaps may take up more modest quarters in the end, it is a journey and an arrival, an effort and a result, and the things seen by the wayside become of significance to her as the painted banners under which she seeks her way.

Englishwomen do not seem to have done much in painting before the generation or two that are just past. Public opinion was against them. The early Victorian conditions under which a woman like Charlotte Brontë produced her great results in another art are more or less familiar to all, and in the matter of painting the voice of prejudice has had still more to say. By these days it has croaked itself into the feeble hoarseness of a respectable and decent old age, and we can already look back to a succession of women painters who seem to have been conscious at first of their leading-strings, but who have shown a development more than corresponding to that of the conditions under which they worked. Kate Greenaway, who died only a few years ago, was no doubt a good example of the charming results to be

obtained in leading-strings. To compare her with an artist who works in a similar field to-day is to note an advance, not only of a generation, but of the changing educational conditions within the generation. It is a far cry from Kate Greenaway to Miss Alice Woodward, for instance, and it is difficult to imagine that another age will say anything more, or less, of Miss Woodward than that she was a most distinguished artist. The leading-strings are gone.

It will always be a special field for women, the production of work in the first place for children, and it is unnecessary to spend time in emphasising or over-emphasising its importance. Art itself reckons little with motives and much with results. In a more general view it would, perhaps, be better to start this small article with some notice of the women painters of the seventeenth, eighteenth and early nineteenth centuries. There is Mrs. Mary Beale, who was a child when Cromwell was Lord Protector, and who later on painted a most excellent portrait of Charles II. There is some work of hers in the National Portrait Gallery, London, work of the quiet, genuine kind, and better than most of the painting that came for some time afterwards. Then there is Angelica Kauffman, R.A., who provides us with perhaps the only well-known name of the early periods, and there are some portrait-painters of interest, like Miss Catharine Read, of Reynolds' time, or like Mrs. Anne Mee, of the early part of last century. But it must be confessed that it would be a sorry list for a couple of centuries if it were a fact that women had had the same opportunities and no greater disabilities than the men of the period. It is not indeed until we reach such painters as Margaret Carpenter, the portrait painter, Mrs. Matilda Heming, the landscapist, and Lady Waterford, that more than charming amateur who might have done so much, that we begin to feel we have a reasonable genesis of the worker of to-day. These painters show to us now rather the influences of their time or the limitations of their opportunities, than personalities which are outside such considerations, but they nevertheless provide us with evidence of a very genuine and lively activity.

THE SIBYL. AFTER THE PICTURE IN THE ROYAL GALLERY, DRESDEN. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Maria Angelica Kauffman, R.A., Painter

1741-1807

The work of Mrs. Heming is interesting in a rather more special way. It is distinctly rare to find the ordinary landscapist of her time working with an eye to truth rather than to the making of a so-called composition of the period, rare enough in fact to place her quite above the ordinary.

It is at first sight a curious thing that more women painters have not even in these days been attracted by pure landscape. It is strange in the sense that they have among them such painters as Lady Butler and Miss Lucy Kemp-Welch. But no branch of art is more that of the specialists than landscape. It developed later in history than any other, and it calls to those who would tire of the didactic in human thought and who might find in the study of any obviously human affair something to remind them of a phase of experience they would, in paint, avoid. No doubt the Empress Frederick turned to landscape as an occupation of relief from the pressing human affairs in which her life was involved, and it is just in such a way that the natural landscapist turns from the human side of life to the more abstract emotions he finds in the garden of the Great Spirit.

Women, I believe, are more held by the personal than the abstract. Mrs. Allingham may be one of the exceptions. In any case Mrs. Allingham claims quite a special place for herself in any sketch-survey of the work of English women painters. Few women have shown a more definitely English sympathy in landscape than she has. Her method is simple, obvious and plain for all to see. For that reason it would fail to appeal in any way to the Eclectics, or to those among them, at any rate, who, in the words of a subtle Eclectic, confound the natural with the commonplace. A distinctly home-bred feeling, such as Mrs. Allingham has among women, or, in the grand manner, Fred Walker among men, is however a very rare thing and is becoming rarer. How far it may, in individual cases, change to other things may be seen in some of the more modern painters, in the remarkably strong work of Miss Margaret Cameron, Miss Biddie Macdonald, Miss Alice Fanner, and Miss Beatrice How. This latter painter has not merely been affected in matters

of technique, but gives us, most delightfully, the very sentiment of the country people she paints. It is quite a little miracle of transplanted adaptability.

It has been said that every good woman has in her marching outfit a supply of adaptability which, in sum total, accounts for most of the happiness enjoyed by the human race at large. If so, it may be added that in its superior manifestations the affair is sub-conscious, artistic, most natural and not at all one of the commonplaces of life. It perhaps explains, or rather is illustrated by, the number of painters in the very first rank among women who have shown in their work the influence of some near relative. In any case, Lady Alma-Tadema for one has produced work so extraordinarily good in itself that it is easy to believe the similarity of her technique to that of Sir Laurence Alma-Tadema to be merely one of the happy chances of her life. A very similar thought arises in connection with the work of the late Miss Margaret Dicksee. It is easy to influence technique, but first causes are not set in action by human hands. If one who did not know her may say so, there is written on the canvases that Miss Dicksee has left behind the evidence of a most lovable nature.

Mrs. Stanhope Forbes, Miss Lucy Kemp-Welch and Lady Granby are isolated examples whose work has no connection in itself and shows very little affinity, beneath the surface, with the special influences of their time. The strong brushwork of Mrs. Stanhope Forbes, it is true, may be said to have arrived by way of Newlyn, but the fanciful sentiment underlying her work has an arrival quite of its own. Miss Lucy Kemp-Welch has made, and deserved, a place for herself the last few years, and she stands alone among women as an animal painter of power. Lady Granby, who is an amateur, is also an artist. Magna est ars et prevalet. Ave!

Miss Mary Gow, the late Alice Havers, Miss Jessie Macgregor, Miss Anna Alma-Tadema, Miss Lily Blatherwick, Miss Amy Sawyer, and Louisa Starr (Madame Canziana) also make a special appeal, each in in her own way.

Modern British Women Painters

Mrs. Swynnerton is a lady who has given us a great deal of work of a very high order indeed. In the first place she has always something to say that is worth saying. Her work is exuberant with the joy of life, the joy of colour. Her very brush is surcharged with a high and lavish spirit. Blue eyes look out, so blue, from happy sunburnt faces, so sunburnt, that take their places on her canvases as in a drama to tell us something of her thoughts and of themselves. Mrs. Swynnerton, plus her faults, is genuine through and through. The work of another painter, Mrs. De Morgan, naturally comes into consideration when we turn to symbolism. More tenaciously in earnest and more austere in every way than Mrs. Swynnerton, her work is as the poles apart. The one romps, if the term be allowed, in a flower-spangled meadow, the other's province is the study ; and, as is the way with students, her mind is often on the thought of the past rather than with affairs of the present. Before one of Mrs. De Morgan's pictures one thinks through, by way of Burne-Jones, to Botticelli and the great ancestors of art, and it is saying a very great deal for Mrs. De Morgan that in such case one can bless the passive hand that gives and the hand that receives.

Her work may very well lead us to a small band of artists, not definitely connected in themselves, but allied with each other in the sense that they work for somewhat similar ends: Mrs. Marianne Stokes, Miss Eleanor Fortescue Brickdale and Mrs. Young Hunter. To these, perhaps, may one day be added a name very little known at present, Miss Milicent E. Gray. It is not unusual in speaking of the work of either of these first three artists, and more especially of Miss Eleanor Brickdale, to refer to the pre-Raphaelite influence in art. It is, however, extremely probable that the influence takes direct effect in these days more as a method than as a conviction. The great conviction itself has leavened Art, and the individualities of these painters are so strong that it becomes in their case a nearer interest to ignore all potters and regard the clay. Mrs. Young Hunter has a quaint flitting fancy that wanders over hill and dale and seizes from life subtle little touches that

are full of the elusiveness of tales told after school hours.

Mrs. Marianne Stokes is made of sterner stuff. She has worked of late in that most stern and stubborn medium, tempera, and small things of hers in various exhibitions attract one always with the desire to know more of her most attractive work. Miss Eleanor Brickdale works, or plays, always with an idea. And the idea she is not satisfied to leave until it has taken on for other eyes a most cunning and beautiful bodily shape, in line, in form, in colour—above all in line. She is probably, without knowing it, as good an antithesis as may be found of the Impressionist, so-called. The Impressionist is the incarnation of the abstract in terms of paint, the Symbolist uses the material to convey definite abstractions in thought. It is, by contrast with music, the motive of symphony as compared to the motive of Oratorio or opera, and the apposite methods may be equally well, or badly, used or abused. Abuse may lead the militant Impressionist to an impasse of assertive agnosticism as pedantic in its way as the lucubrations of the most literary pedant in paint. On the other side of the lantern you may have Watts, and the painted canvases of a Whistler. So be it.

Art is a long lane with many turnings, and down each there may be found a little house with a fireside and human hearts thereby.

RALPH PEACOCK.

SILHOUETTE BY NELLY BODENHEIM

YOUTH AND THE LADY. REPRODUCED FROM THE ORIGINAL WATER-COLOUR, BY KIND PERMISSION OF CHARLES DOWDESWELL, ESQ., THE OWNER OF THE PICTURE AND ITS COPYRIGHT.

Miss Eleanor Fortescue Brickdale, Painter

Women Painters in the United States of America

DURING the 19th century, in the United States of America, there came slowly into existence a new school of painting—new often in temper rather than in manner, for its followers usually came to Europe for their methods. Race, climate, religion, commerce, social life, influence art, and the painters of the United States reveal in their work all the characteristics for which their country has long been famous: vivacity, invention, constant enterprise, a democratic enthusiasm, a love of truth (truth often united with romance or else with sensationalism), and last, but not least, a rare felicity in transforming borrowed knowledge into something quite original. It is not often that a civilisation embodies itself in the genius of one man, giving an epitome of all its dominant qualities; but in Mr. John S. Sargent, R.A., we recognise a painter of tremendous gifts who does for the United States what the manly, swaggering Rubens did for Flanders, symbolising a people and a civilisation.

One sign of the democratic spirit in the progress of American Art is to be noticed in the fact that women have participated largely in the honours gained by the pioneers. It is noteworthy, for instance, that the first book on Women Painters should have been written by an American lady, Mrs. Ellet, as far back as 1859. Mrs. Ellet showed great industry, but following a custom rashly encouraged by writers on art, she believed that she could teach painting and sculpture by the use of words alone, in recording biographical facts, and in offering criticisms on work that her readers could not see in illustrations. Written history is the phonograph of all past centuries, but the understanding of art owes little to its words.

Still, the enthusiasm that fired Mrs. Ellet was shared by many of her countrywomen, and to it we owe some

truly clever artists, like the four sculptors, Harriet Hosmer, Florence Freeman, Edmonia Lewis and Emma Stebbins, or like the following painters : Emily Sartain (portraits and genre), Sara M. Peale (portraits), Mrs. J. W. Dewing (portraits, subject pictures, flowers and still-life), Annie C. Shaw (cattle and landscapes), Mrs. Adèle Fassett (portraits) Mrs. Elisa Greatorex (landscapes), Mrs. Henry A. Loop (portraits), Ella A. Moss (portraits), Jennie Brownscombe (subject pictures), May Alcott (copies after J. M. W. Turner and still-life), Elizabeth Boott (figure subjects), Charlotte B. Coman (landscapes in the manner of Corot), and that delicate recorder of pleasant secrets learnt from nature in the fields, Fidelia Bridges. The very titles of this lady's pictures have the fragrance of field flowers or else they glow with the plumage of birds. It has been said of Fidelia Bridges that her art sings little pastoral lyrics, and her art is certainly very fresh and sweet, charmed with much sympathetic appreciation of nature in some of her unnumbered smiling moods. For Fidelia Bridges, like Birket Foster, paints as though the year were all springtime, a series of twelve May months, all full of gaiety and bounty. She seldom takes heed of that eternal warfare which accompanies Nature's bountifulness, filling the seed-carrying winds with the presence of death, and setting every living thing to prey upon another. To this part of Nature's life Fidelia Bridges usually shuts her eyes, unlike Miss E. M. Carpenter, whose landscape art reveals at times the menacing suggestion of great rivers and of high solitary mountains.

It would serve no useful purpose to enumerate all the earlier women painters of the United States. They worked bravely and well, and if their doings are now forgotten or undervalued, it is only because the harvest sowed by them is being reaped by the present generation. To-day the names of at least two American women painters, Mary Cassatt and Cecilia Beaux, are known in every country where good art is studied. Mary Cassatt, the only pupil of Degas, is bracketed always with Berthe Morisot, for both ladies became Impressionists at about the same time, adding the charm of their personalities to a rugged revolt in art.

Women Painters in the United States

The work of each has great interest, but that of Mary Cassatt is the more attractive and the more enduring. It is not overburdened with a heavy adherence to methods originated by men; and it is richer with the emotions of the painter's own heart. To Mary Cassatt, Impressionism is a chosen dialect, a means by which she can express herself in colour and form; to Berthe Morisot, on the other hand, it was in itself the final word in painting. So, mistaking the clay of art for the finished statue, she obeyed the methods of a school with so much zeal and so much self-sacrifice that her own nature became enslaved to the difficulties of technique. Compare Berthe Morisot's able study (page 211) with the charming homeliness of Mary Cassatt's picture (page 157), and you will see at a glance how wide is the difference between the emotional and æsthetic value of the subjects represented. Berthe Morisot remains a student, while Mary Cassatt passes beyond technique to a universal delight in childhood. She feels both the pathos and the humour of the beginnings of our life, and she makes infancy welcome in art because she understands it and shows no maudlin sentiment.

Something of the same kind is done by Miss Cornelia Conant, in her domestic picture called "The End of the Story" (page 151); and another view of child-life, delightfully rendered by Helen Hyde, may be seen in colour on page 145.

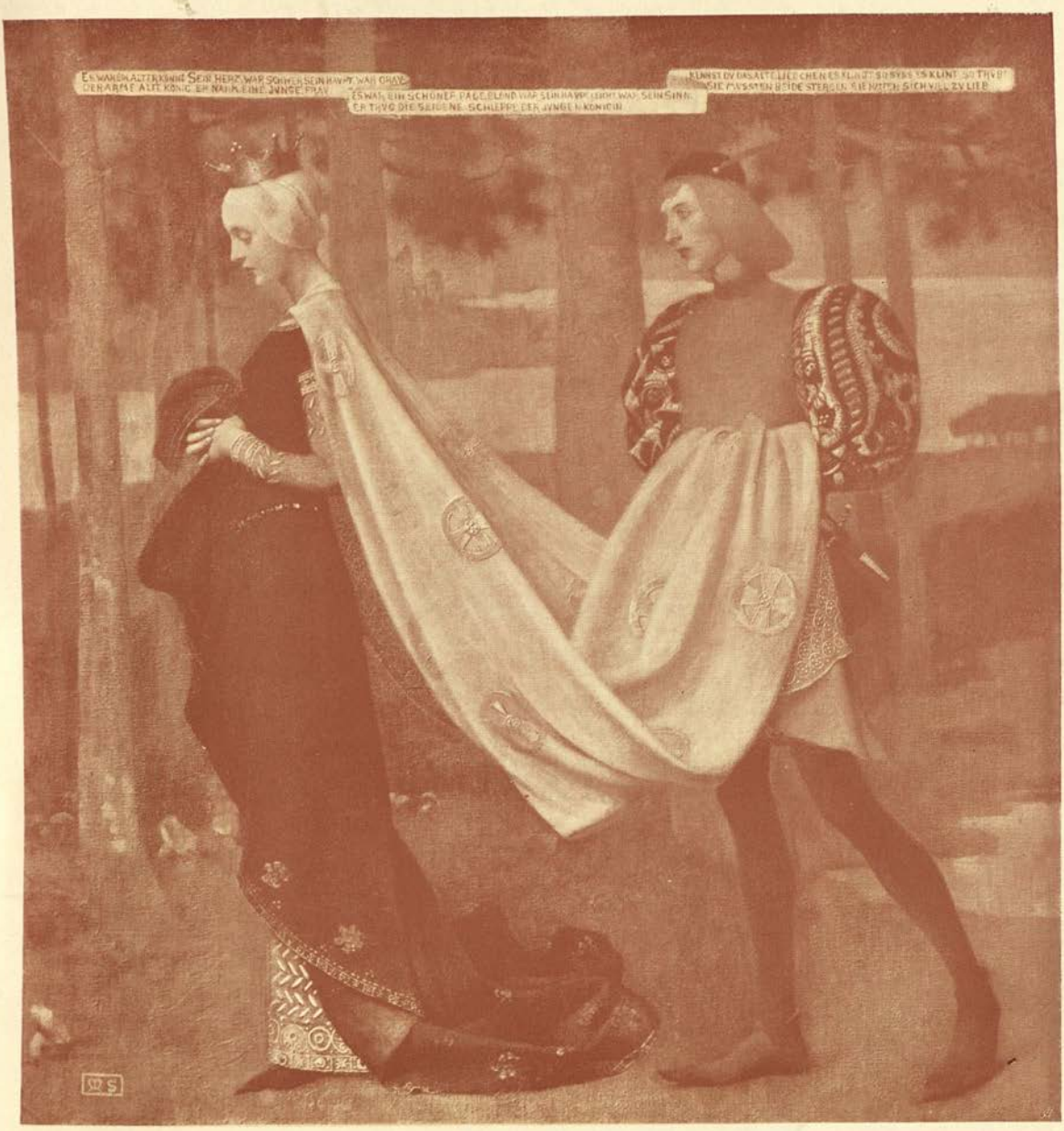
The pictures by which Miss Cecilia Beaux is represented in this book show very clearly that her genius has dramatic strength, sustention, and flexibility. The portrait on page 182 is handled with a sculptural vigour that responds admirably to the character of the sitter, while the "Mother and Child" (page 121) has a quietness of tone, a reserved simplicity of style, a permeating suggestion of pathos, having much in common with Whistler's portrait of his mother. Miss Cecilia Beaux is a dramatist in her studies of character, and her art is probably more subtle and more various than that of any woman painter who has devoted her life to portraiture. The reader will do well to contrast her style with that of Mrs. Anna Lea Merritt, the first

woman painter whose work was purchased by the Chantrey Fund, London (page 139).

It is fitting now that a list should be given of other leading artists of the United States, though their work is not represented here, owing to the adventures in delays that attend a despatch of letters from London to America.

1. Sarah C. Sears (Mrs. J. Montgomery Sears), pupil of Turner, Brush and Tarbell; prizes at New York, 1893, Chicago, 1893, Paris, 1900, Buffalo, 1901, Charleston, 1902. 2. Miss Mary L. Macomber, pupil of Boston Museum; prizes at Boston, 1895, Atlanta, 1895, National Academy of Design, 1897, Pittsburgh, 1901. 3. Miss Katherine Abbot, bronze medal at Paris, 1900. 4. Miss Elizabeth F. Bonsall, pupil of Howard Pyle, prize winner at Philadelphia, 1885, 1888, 1897. 5. Miss Matilda Browne, pupil of Dewey and Bisbing, medals at Chicago, 1890, National Academy of Design, 1899 and 1901. 6. Miss Maria Brooks, pupil of the Royal Academy Schools, London. 7. Mrs. Brewster Sewell, pupil of Duran in Paris, of Chase in New York; winner of several prizes, as at Charleston in 1902. 8. Rosina Emmet Sherwood, pupil of Chase and of Julian's School, Paris; prizes in Paris, 1889, Chicago, 1893, Buffalo, 1901. 9. Mrs. Emily M. Scott, prizes at Buffalo, 1901, New York, 1902. 10. Miss Rhoda H. Nicolls, born in England and studied in England; a frequent prize-winner. 11. Edith M. Prellwitz, a frequent prize-winner and a pupil of Brush, in New York, of Julian, in Paris. 12. Lydia Field Emmet, pupil of Bouguereau, in Paris, of Chase, in New York; prizes at Chicago, 1893, Atlanta, 1895, Buffalo, 1901. 13. Mrs. Kenyon Cox, pupil of the National Academy of Design; prize-winner at Paris, 1900, at Buffalo, 1901. 14. Emma L. Cooper, Medals at Chicago, 1893, Atlanta, 1895. 15. Mrs. Charlotte B. Comans, Medal at San Francisco, 1894. 16. Miss Clara S. MacChesney; and last, but not least, Miss Mary F. MacMonnies.

W. S. S.


ES WAR EIN ALTER KÖNIG SEIN HERZ WAR SCHWER SEIN HAUPT WAR GRAU
DER ARME ALTE KÖNIG ER MALT EINE JUNGE FRAU
ES WAR EIN SCHÖNER PAGE BLOND WAR SEIN HAUPTHAAR WAR SEIN SINN
ER TRUG DIE SEIDENE SCHLEPPE DER JUNGEN KÖNIGIN
KUNST DU DAS ALTE LIED CHEN ES KLINGT SO SYSS IS KLINT SO THYS
SIE PASSTEN BEIDE STERBEN SIE HÄTTEN SICH VIEL ZU LIEB

THE QUEEN AND THE PAGE. AFTER THE ORIGINAL PAINTING, FROM A PHOTOGRAPH BY DIXON & SON, LONDON

Mrs. Marianne Stokes, Painter

PORTRAIT OF THE ENGLISH POET, ABRAHAM COWLEY (1618-1667). FROM A PHOTOGRAPH BY W. A. MANSELL & CO., AFTER THE ORIGINAL PAINTING IN THE NATIONAL PORTRAIT GALLERY, LONDON

PORTRAIT OF KING CHARLES II OF ENGLAND. FROM A PHOTOGRAPH BY W. A MANSELL & CO., AFTER THE ORIGINAL PAINTING IN THE NATIONAL PORTRAIT GALLERY, LONDON

Mrs. Mary Beale, born Cradock, Painter

1632-1697

British School, XVIII Century

CARICATURE OF EDWARD GIBBON, HISTORIAN. IN THE PRINT ROOM, THE BRITISH MUSEUM

Lady Diana Beauclerk, Amateur
1734-1808

CUPIDS. AFTER AN ENGRAVING BY F. BARTOLOZZI, R.A.

Lady Diana Beauclerk, Amateur
1734-1808

ARIADNE. AFTER THE ORIGINAL PAINTING IN THE DRESDEN GALLERY, FROM A PHOTOGRAPH BY V. A. BRUCKMANN, MUNICH

Maria Angelica Kauffman. R.A., Painter

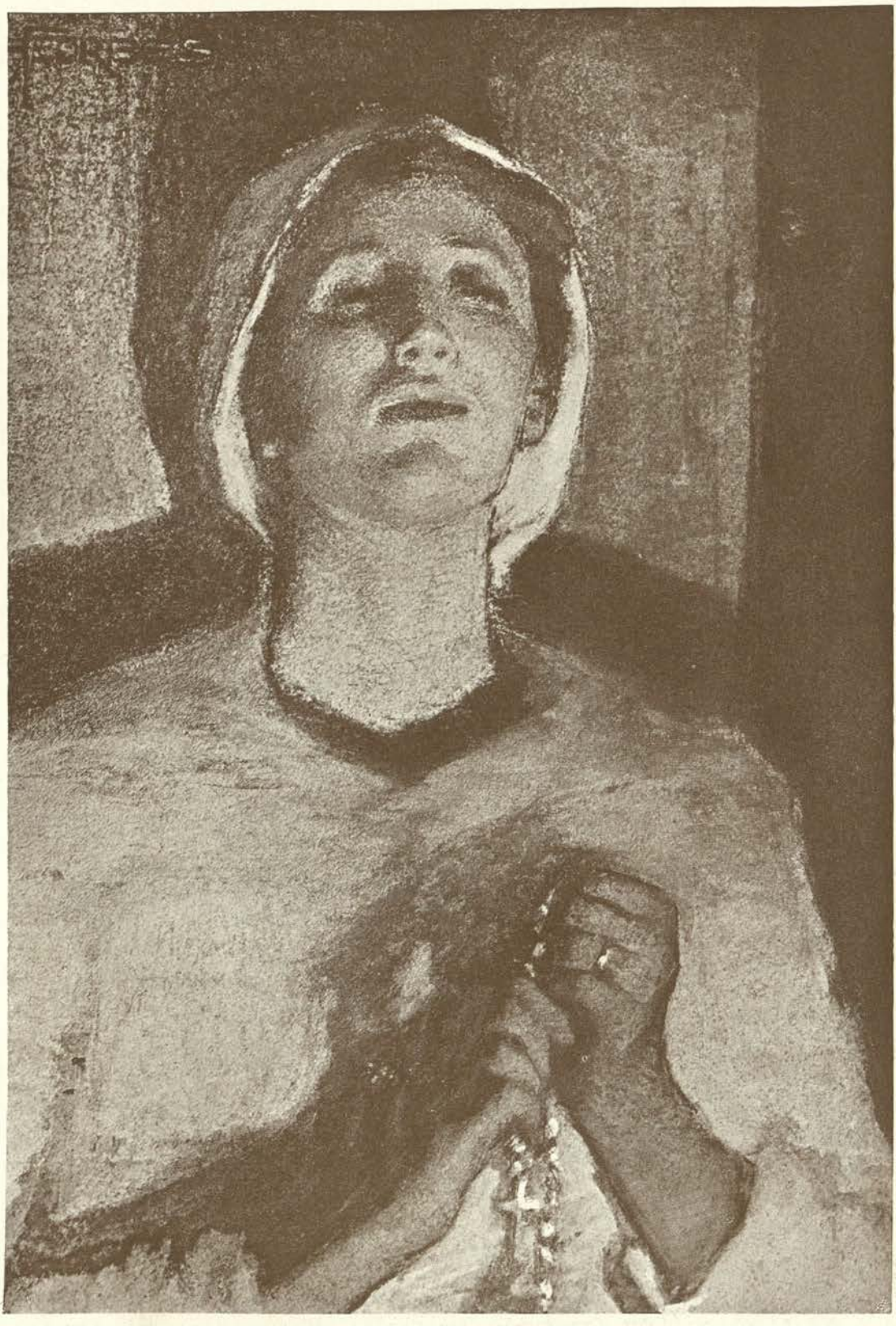
1741-1807

PORTRAIT OF MISS HARRIOT FOWELL. FROM A MEZZOTINT BY RICHARD HOUSTON. THE PROOF LENT BY MR. ALFRED DAVIS

PORTRAIT OF MISS JONES. FROM AN ENGRAVING BY J. WATSON, DATED 1767. THE PRINT LENT BY MR. ALFRED DAVIS

Miss Catharine Read, Painter

Died about 1786



"THE FISHER WIFE." AFTER THE DRAWING IN WATER-COLOUR AND CRAYON, FROM A PHOTOGRAPH BY W. E. GRAY, LONDON

Mrs. Stanhope Forbes, A.R.W.S., Painter

PORTRAIT (PAINTED BY HERSELF) OF ANGELICA KAUFFMAN, R.A., AFTER THE ORIGINAL PICTURE IN THE UFFIZI GALLERY. FROM A PHOTOGRAPH BY ALINARI

THE VESTAL VIRGIN. AFTER THE ORIGINAL PICTURE IN THE ROYAL GALLERY, DRESDEN. FROM A PHOTOGRAPH BY HANFSTAENGL

Maria Angelica Kauffman, R.A., Painter
1741-1807

RIVERSIDE LANDSCAPE WITH A CASTLE IN THE DISTANCE. PAINTED IN 1793, WHEN TURNER AND GIRTIN WERE ONLY EIGHTEEN. THE BREADTH AND MANNER OF THIS DRAWING ARE THEREFORE REMARKABLE, ESPECIALLY AS COMING FROM A LADY OF THAT TIME. THE SCENIC POMP OF THE DESIGN POINTS TO THE INFLUENCE OF FRANCIS NICHOLSON. AFTER THE ORIGINAL WATER-COLOUR (19⅜ INCHES BY 26¾ INCHES) IN THE PRINT ROOM OF THE BRITISH MUSEUM, FROM A PHOTOGRAPH BY W. E. GRAY

Amelia Hotham, Painter

End of 18th Century

A COUNTRY BOY. REPRODUCED FROM AN ORIGINAL SOFT-GROUND ETCHING THAT SHOWS THE MINGLED INFLUENCES OF GAINSBOROUGH AND MORLAND

Catherine Maria Fanshawe, Painter-Etcher
1765-1834

PORTRAIT OF SARAH, COUNTESS OF KINNOULL, FROM A STIPPLE ENGRAVING AFTER A MINIATURE BY SAMUEL SHELLEY

Caroline Watson, Engraver to Queen Caroline
1760(?)-1814

A PINCH OF SNUFF. AFTER AN ENGRAVING BY MADAME BOVI, A PUPIL OF F. BARTOLOZZI, R.A. THE PRINT LENT BY MR. ALFRED DAVIS

Lavinia Countess Spencer, Amateur
Died 1831

PORTRAIT OF PERCY BYSSHE SHELLEY (1792-1822). AFTER THE ORIGINAL DRAWING IN THE NATIONAL PORTRAIT GALLERY, LONDON. FROM A PHOTOGRAPH BY J. CASWALL SMITH

Miss A. Curran, Amateur
Died 1847

"FLORA." REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING

Miss Evelyn Pickering (Mrs. William De Morgan), Painter

PORTRAIT OF MRS. STUART. FROM A MEZZOTINT BY S. W. REYNOLDS, KINDLY LENT BY MR. ALFRED DAVIS

Mrs. J. Robertson, Painter
Worked 1824 to 1844

PORTRAIT OF LADY DALRYMPLE HAMILTON, DAUGHTER OF ADMIRAL LORD DUNCAN FROM AN ENGRAVING BY J. AGAR

Mrs. Anne Mee, born Foldsone, Painter
Died very old in 1851

British School, 1764 to 1826

VASE OF FLOWERS. PAINTED IN 1764 AND FORMERLY IN THE COLLECTION OF QUEEN CHARLOTTE. AFTER THE TEMPERA PAINTING AT SOUTH KENSINGTON

Mary Moser, R.A. (Mrs. Hugh Lloyd)
1744-1819

GROUP OF FLOWERS IN A JAR. PAINTED IN 1806 FOR PRINCESS ELIZABETH, DAUGHTER OF GEORGE III. AFTER THE WATER-COLOUR AT SOUTH KENSINGTON

Mrs. Margaret Meen, Painter
Worked 1775 to 1810

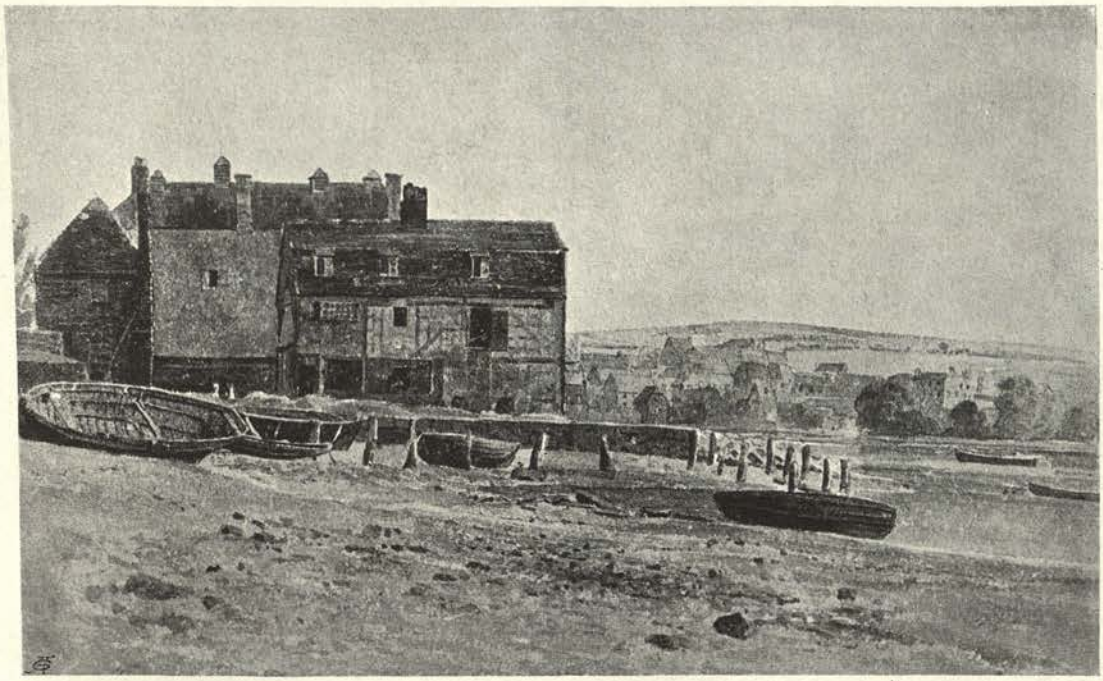
FLOWERS AND GRAPES. PAINTED IN 1826. AFTER THE WATER-COLOUR AT SOUTH KENSINGTON

Miss Anne Frances Byrne, Painter
1775-1837

WOOD SCENE. AFTER THE DRAWING IN INDIA INK ON A WATER-COLOUR TINT AT SOUTH KENSINGTON

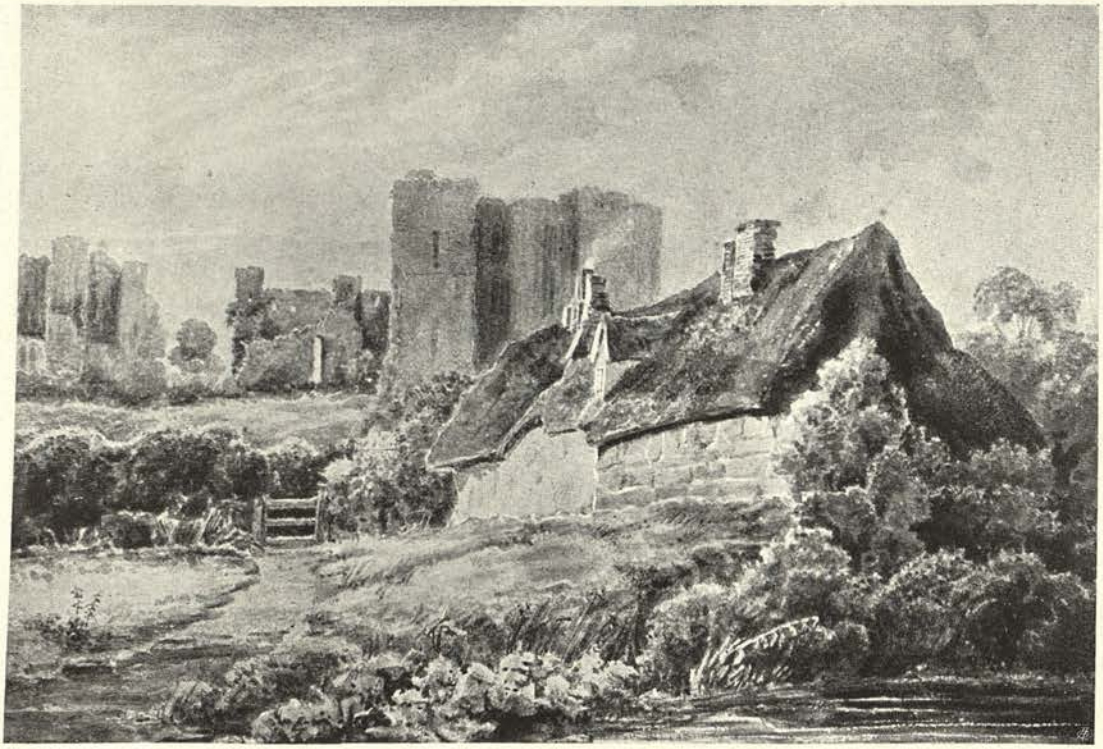
Viscountess Templetown, Amateur
Died 1824

School of British Water-Colour, Early XIX. Century



BACKWATER, WEYMOUTH, DORSET. AFTER THE ORIGINAL WATER-COLOUR IN THE BRITISH MUSEUM FROM A PHOTOGRAPH BY W. E. GRAY, LONDON

Mrs. Matilda Heming, born Lowry, Painter
1808-1855



LANDSCAPE AT KENILWORTH: AFTER AN ORIGINAL WATER-COLOUR BY THE GRANDMOTHER OF MRS. HELEN ALLINGHAM, R.W.S.

Mrs. John Herford, Amateur

British School, Early XIX Century

PORTRAIT OF HENRIETTA SHUCKBURGH, AFTER THE WATER-COLOUR IN THE BRITISH MUSEUM

PORTRAIT OF MARGARET CARPENTER. AFTER THE WATER-COLOUR IN THE BRITISH MUSEUM

Mrs. Margaret Carpenter, born Geddes, Painter
1793-1872

LODONA. FROM POPE'S "WINDSOR FOREST." FROM THE ENGRAVING BY F. BARTOLOZZI, R.A.

Mrs. Maria Cosway, born Hadfield, Painter
1759-1838

"ELSPETH." AFTER THE ORIGINAL PORTRAIT IN BODY-COLOUR, BY KIND PERMISSION OF MRS. J. M. CURRIE, LONDON

Miss Ann Macbeth, Painter

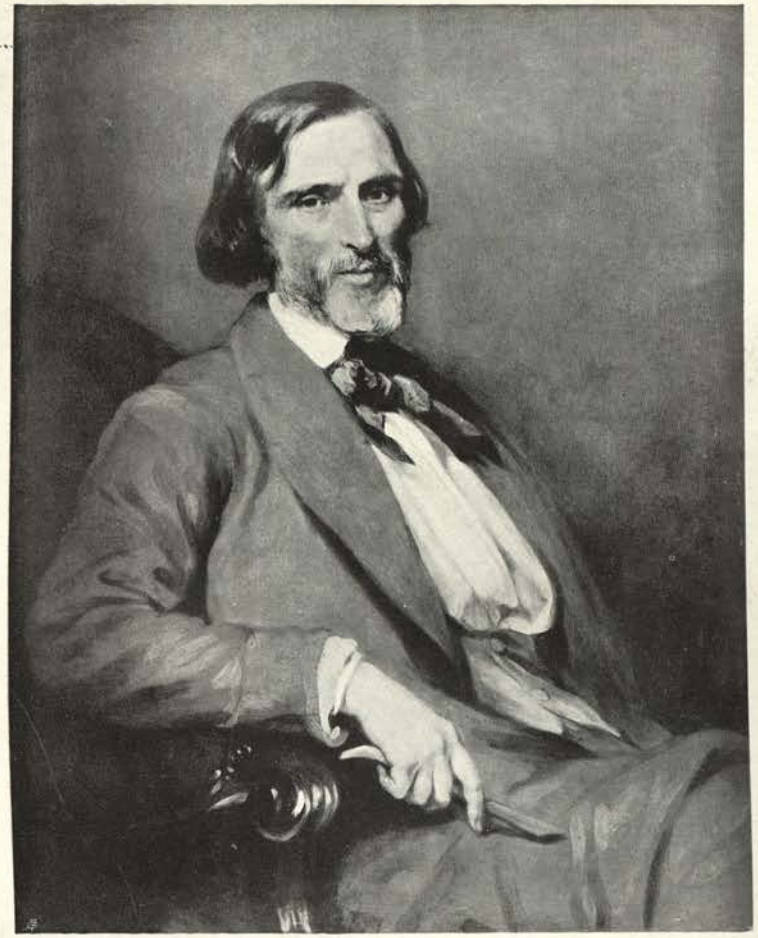
School of British Water-Colour, XIX Century

PALM BRANCHES. AFTER THE ORIGINAL DRAWING FROM A PHOTOGRAPH BY J. CASWALL SMITH, LONDON

Louisa Marchioness of Waterford, Painter
1818-1891

SPRING. AFTER THE ORIGINAL DRAWING IN WATER-COLOUR FROM A PHOTOGRAPH BY J. CASWALL SMITH

Louisa Marchioness of Waterford, Painter
1818-1891



PORTRAIT OF JOHN GIBSON, R.A., SCULPTOR (1791-1866). AFTER THE PAINTING IN THE NATIONAL PORTRAIT GALLERY, LONDON, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

PORTRAIT OF R. P. BONINGTON, PAINTER (1801-1828). AFTER THE PAINTING IN THE NATIONAL PORTRAIT GALLERY, LONDON, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Mrs. Margaret Carpenter, born Geddes, Painter

1793-1872

JESUS CHRIST AMONG THE DOCTORS. AFTER THE ORIGINAL WATER-COLOUR FROM A PHOTOGRAPH BY J. CASWALL SMITH

Louisa Marchioness of Waterford, Painter
1818-1891

66669

STUDY OF A BIRD'S NEST. REPRODUCED FROM THE ORIGINAL DRAWING IN WATER-COLOUR BY PERMISSION OF MESSRS. BROWN & PHILLIPS

Mrs. Helen Cordelia Angell, born Coleman, Painter
1847-1884

"TO-DAY FOR ME." FROM A PHOTOGRAPH BY H. DIXON & SON, AFTER THE WATER-COLOUR IN THE COLLECTION OF MISS EVANS

Miss Eleanor Fortescue Brickdale, A.R.W.S., Painter

ELAINE. REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY PERMISSION OF THE ARTS COMMITTEE, THE WALKER ART GALLERY, LIVERPOOL

Mrs. Sophie Anderson, Painter

British School, 1873

SINTRAM AND HIS MOTHER (*VIDE* DE LA MOTTE FOUQUE). REPRODUCED FROM A PHOTOGRAPH BY PERMISSION OF THE ARTS COMMITTEE, THE WALKER GALLERY, LIVERPOOL

Louisa Starr (Madame Canziana), Painter

THROUGH THE WOOD. REPRODUCED FROM THE ORIGINAL WATER-COLOUR AT SOUTH KENSINGTON

Miss Ivy Heitland, Painter
1875-1895

MOTHER AND CHILD. DATED 1894. FROM THE WATER-COLOUR IN THE IONIDES COLLECTION AT SOUTH KENSINGTON

Miss Mary L. Gow, R.I., Painter

"BLANCHISSEUSES." REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY PERMISSION OF THE ARTS COMMITTEE, THE WALKER ART GALLERY, LIVERPOOL.

Miss Alice Havers, Painter
Died 1890

A COTTAGE NEAR CROCKEN HILL — FROM THE ORIGINAL WATER-COLOUR

Mrs. Helen Allingham, R.W.S., Painter

THE POTATO HARVEST. AFTER THE ORIGINAL WATER-COLOUR, DATED 1888, FROM A PHOTOGRAPH KINDLY LENT BY THE ARTIST

Miss Edith Martineau, A.R.W.S., Painter

British School, 1890

IN MEMORIAM. AFTER A PHOTOGRAPH BY HENRY DIXON & SON, BY KIND PERMISSION OF MISS MARY A. DICKSEE AND FRANK DICKSEE, ESQ., R.A.

Miss Margaret Isabel Dicksee, Painter

1858-1903

GOOD FRIENDS. AFTER THE ORIGINAL PAINTING, DATED 1887, FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Mrs. Elizabeth Strong, Painter

THE END OF A STORY. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Miss Emily Hart, Painter

British School, 1900

"SLEEP, THAT KNITS UP THE RAVELL'D SLEAVE OF CARE." FROM A PHOTOGRAPH BY DIXON & SON, LONDON, AFTER THE ORIGINAL WATER-COLOUR IN THE COLLECTION OF MISS EVANS

Miss Eleanor Fortescue Brickdale, Painter

LABOURERS OF THE NIGHT.

FROM THE STUDY IN OIL-COLOUR ON DRAWING PAPER

Miss Lucy E. Kemp-Welch, Painter

BRITISH SCHOOL, CONTEMPORARY

STUDY FROM THE LIFE. AFTER THE ORIGINAL CHALK DRAWING

Evelyn Pickering (Mrs. William De Morgan), Painter

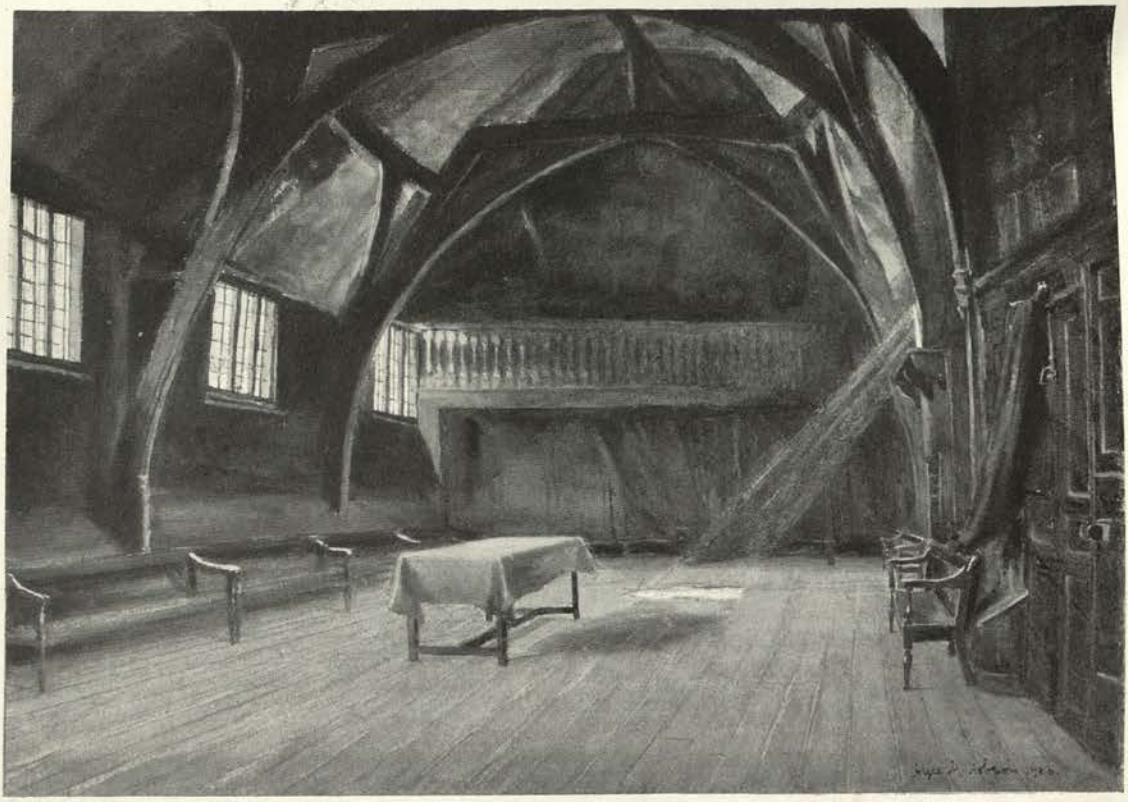
British School, Contemporary

YELLOW ROSES. AFTER THE ORIGINAL WATER-COLOUR

Mrs. William Duffield, R.I.

FROM A NEAPOLITAN VILLA. AFTER THE ORIGINAL WATER-COLOUR

Miss A. M. Youngman, *R.I.*



ROOM AT LEICESTER IN WHICH SHAKESPEARE IS SAID TO HAVE ACTED BEFORE QUEEN ELIZABETH. AFTER THE ORIGINAL SKETCH IN WATER-COLOUR DATED 1903

Miss Alice M. Hobson, R.I., Painter

British School, Contemporary

"A FOR APPLE-PIE: E EAT IT." AFTER THE ORIGINAL DRAWING IN THE COLLECTION OF JOHN GREENAWAY, ESQ. REPRODUCED BY PERMISSION OF FREDERICK WARNE & CO.

Miss Kate Greenaway, Illustrator
1846-1901

"WHO LOVES A GARDEN LOVES A GREENHOUSE TOO" AFTER THE ORIGINAL PICTURE EXHIBITED AT THE ROYAL INSTITUTE OF WATER-COLOUR IN 1904

Miss A. M. Youngman, R.I.

ST. BRIDGET. FROM A PHOTOGRAPH BY R. J. W. HAINES

Mrs. Louise Jopling, R.B.A., Painter

WAIFS FROM THE GREAT CITY. COPYRIGHT RESERVED BY THE ARTIST

Mrs. Staples (M. Ellen Edwards), Illustrator

MOTHER AND CHILD

AFTER THE ORIGINAL PAINTING

Miss Cecilia Beaux, Painter

DRAPERY STUDY, REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL DRAWING

Evelyn Pickering (Mrs. William De Morgan)

PORTRAIT OF THE LADY ALIX. EGERTON, FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING

Miss Biddie Macdonald, Painter

WHITE TREASURES AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET, LONDON

Miss Florence White, Painter

"HUSH! REMIND NOT EROS OF HIS WINGS." AFTER THE ORIGINAL WATER-COLOUR

Miss Katharine Cameron, Painter

AFTER WORK

A STUDY IN LEAD PENCIL

Miss Lucy Kemp-Welch, Artist

"OLIVIA." REPRODUCED FROM THE ORIGINAL DRAWING BY PERMISSION OF MESSRS. BROWN & PHILLIPS, LONDON

Mrs. Mary Young Hunter, Illustrator

"HE MARRIED A WIFE." AFTER THE ORIGINAL WATER-COLOUR IN THE COLLECTION OF MISS EVANS

Miss Eleanor Fortescue Brickdale, A.R.W.S., Painter

"A. FOR APPLE PIE: C. CUT IT." AFTER THE WATER COLOUR DRAWING IN THE COLLECTION OF JOHN GREENAWAY, ESQ., REPRODUCED BY PERMISSION OF MESSRS. FREDERICK WARNE & CO., OWNERS OF THE COPYRIGHT

Miss Kate Greenaway, Designer

1846-1901

British School, Contemporary

PORTRAIT OF THE HON MRS. WALTER JAMES. AFTER THE ORIGINAL PICTURE FROM A PHOTOGRAPH BY MESSRS. DIXON & SON, LONDON

Mrs. Marianne Stokes, Painter

British School, Contemporary

AN INTERESTING STORY — AFTER THE ORIGINAL WATER-COLOUR

Miss Marian Chase, Painter

"WHERE SHALL WISDOM BE FOUND?" — AFTER AN ORIGINAL PICTURE PAINTED IN 1902

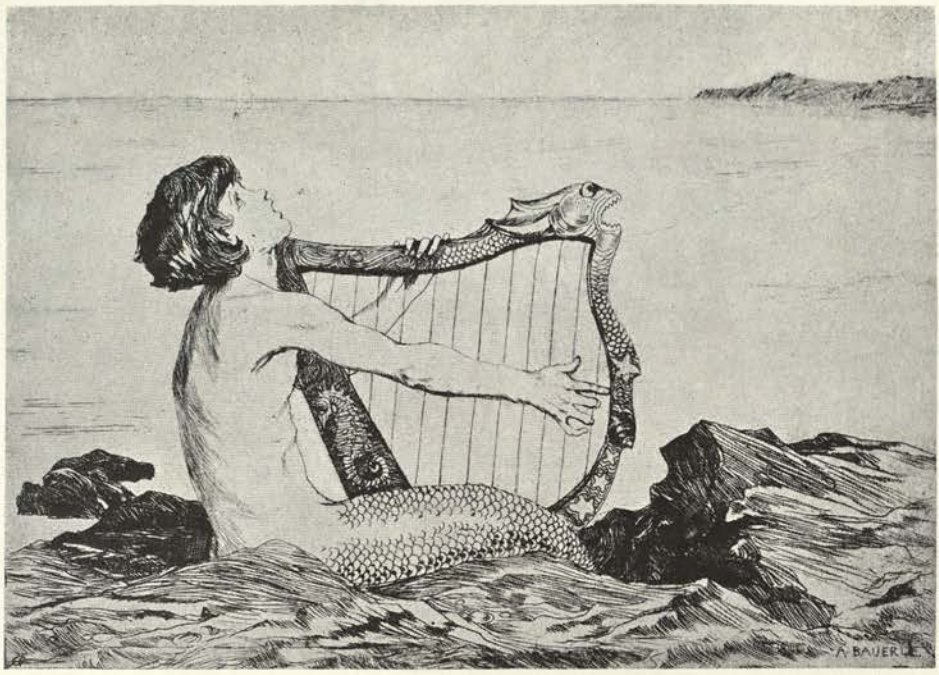
Mrs. Mary Young Hunter, Painter

British School, 1904

PORTRAIT OF MRS. BLAIR WITH HER DOGS. AFTER AN ORIGINAL PAINTING THAT GAINED A "MENTION HONORABLE" IN THE SALON OF 1904

Miss Margaret Cameron, Painter

British School, Contemporary

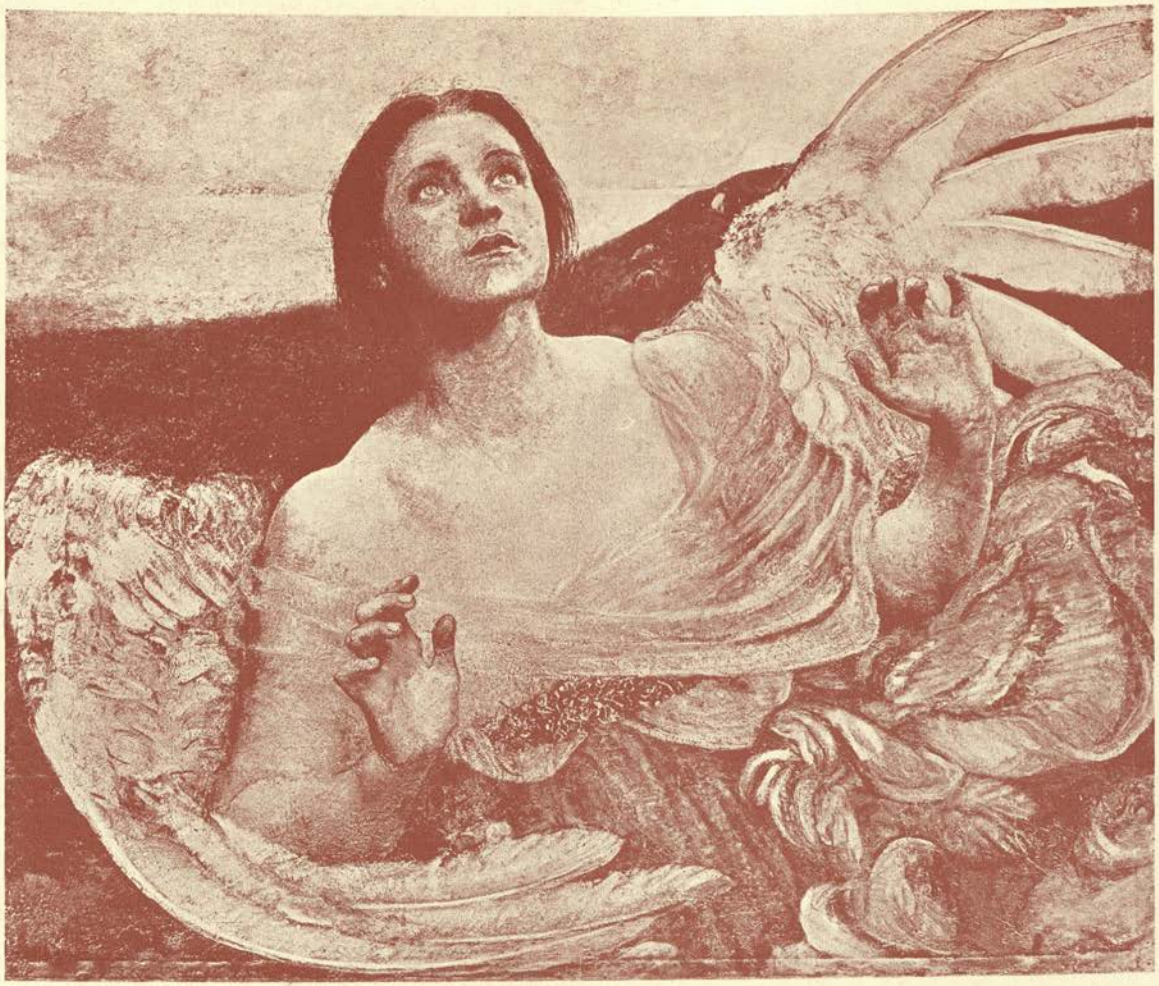


A SONG OF THE SEA — FROM THE ORIGINAL ETCHING

Miss Amelia Bauerlë, Painter-Etcher

FAUNS — FROM THE ORIGINAL ETCHING

Miss Amelia Bauerlë, Painter-Etcher



THE SENSE OF SIGHT. REPRODUCED FROM THE PAINTING IN THE WALKER GALLERY, LIVERPOOL, BY PERMISSION OF THE ARTS COMMITTEE

Mrs. Annie L. Swynnerton, Painter

British School, Contemporary

RIVERSIDE LANDSCAPE — AFTER THE ORIGINAL PAINTING

Miss Alice Fanner, Painter

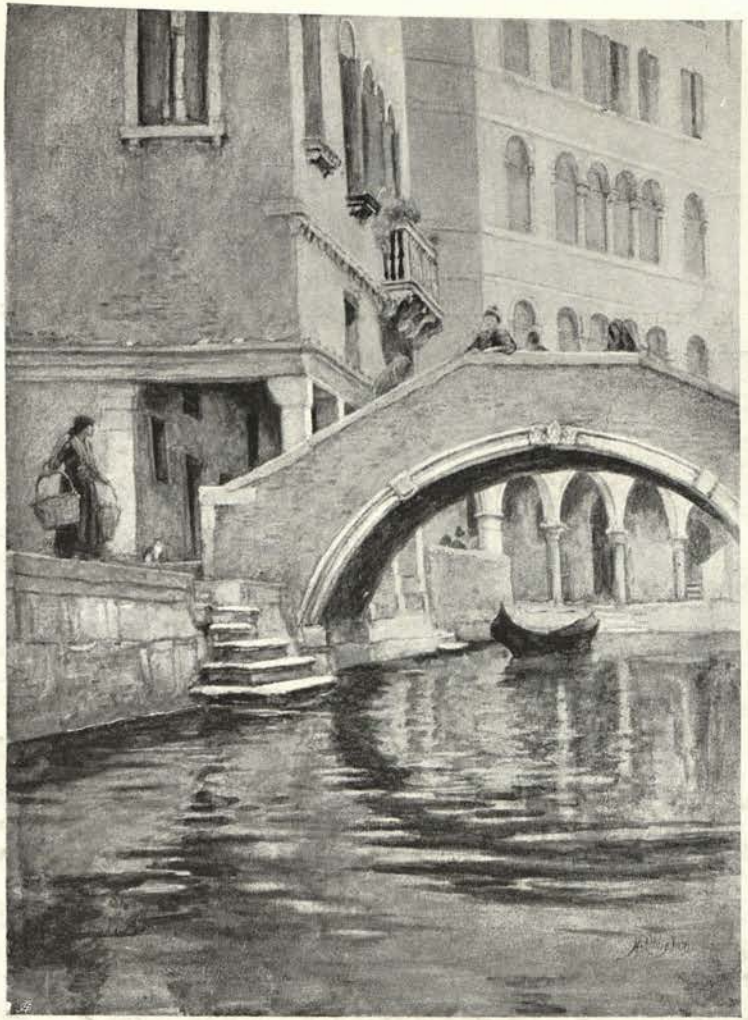
MEMORIES. AFTER THE ORIGINAL WATER-COLOUR EXHIBITED IN 1904 AT THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOUR

Miss Gertrude Demain Hammond, R.I., Painter

FROM THE ORIGINAL PAINTING THE ROYAL ACADEMY, 1903

BLUEBELLS

Miss Christabel A. Cockerell (Mrs. Geo. Frampton), Painter

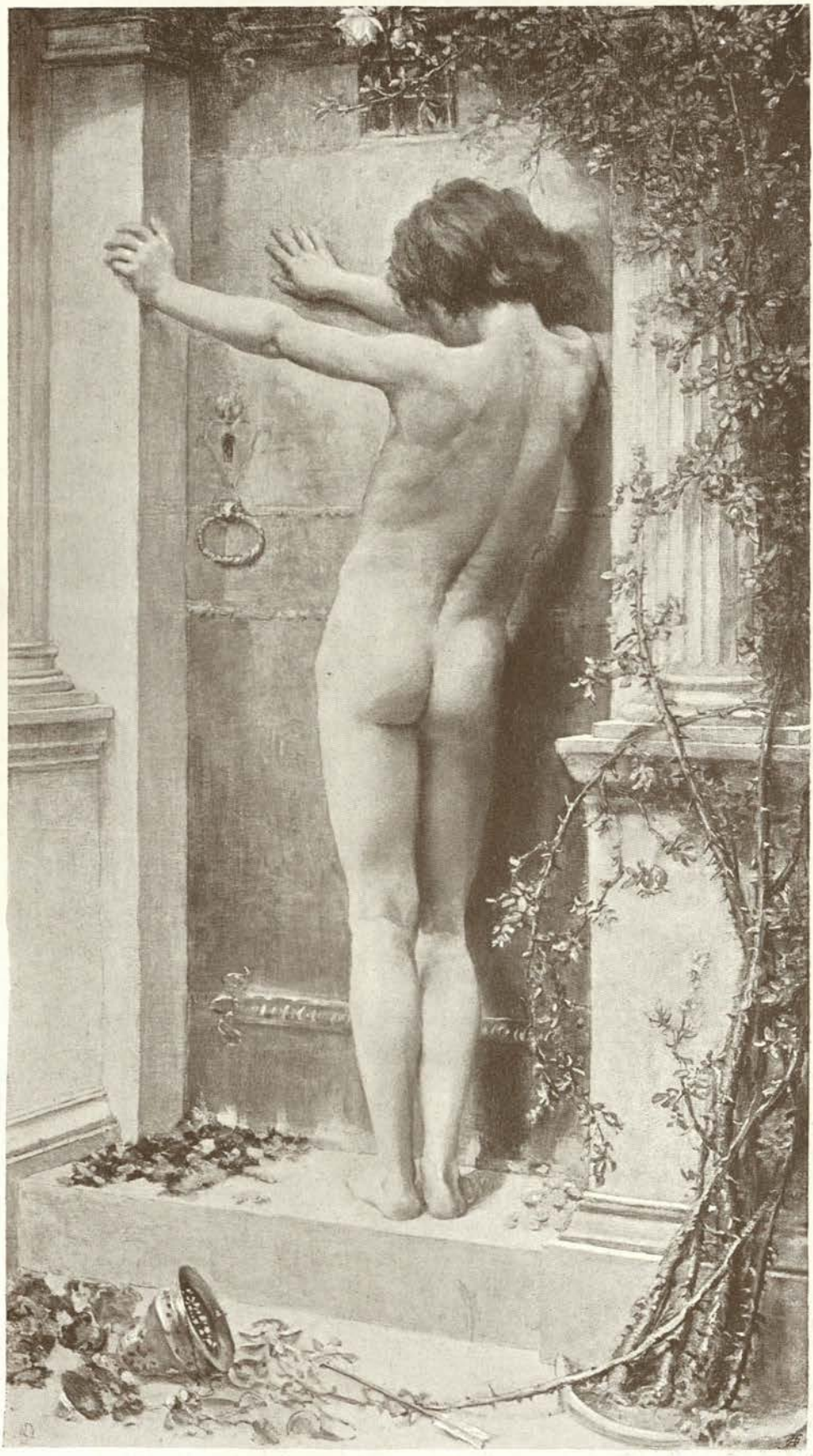


PONTE WIDMAN, VENICE. AFTER THE ORIGINAL OUT-DOOR SKETCH IN WATER-COLOUR

CAMPANILE SAN STEFANO, VENICE, AFTER THE ORIGNAL OUT-DOOR SKETCH IN WATER-COLOUR

THE HERDSMAN OF ADMETUS. AFTER THE ORIGINAL PICTURE EXHIBITED IN 1904 AT THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS. COPYRIGHT RESERVED

Miss Constance Phillott, A.R.W.S., Painter



"LOVE LOCKED OUT." AFTER THE PAINTING IN THE CHANTREY COLLECTION IN THE TATE GALLERY, LONDON, FROM A PHOTOGRAPH BY HANFSTAENGL

Mrs. Anna Lea Merritt, Painter

TO THE DAISY
A NVN DEMVRE OF LOWLY PORT.
A QVEEN IN CROWN OF RVBIES DRES
OR SPRIGHTLY MAIDEN OF LOVES COVR
A STARVLING IN A SCANTY VEST.
A LITTLE CYCLOPS WITH ONE EYE
STARING TO THREATEN AND DEFY
ELEANOR BRICKDALE

Miss Eleanor Fortescue Brickdale, Illustrator

British School, Contemporary

REPRODUCED FROM THE ORIGINAL DRAWING IN CRAYONS.

Miss E. Fortescue Brickdale, Illustrator

LE REPAS. EXHIBITED AT THE PARIS SALON IN 1903

Miss Beatrice How, Painter

THE LATE CECIL RHODES. AFTER THE PENCIL DRAWING

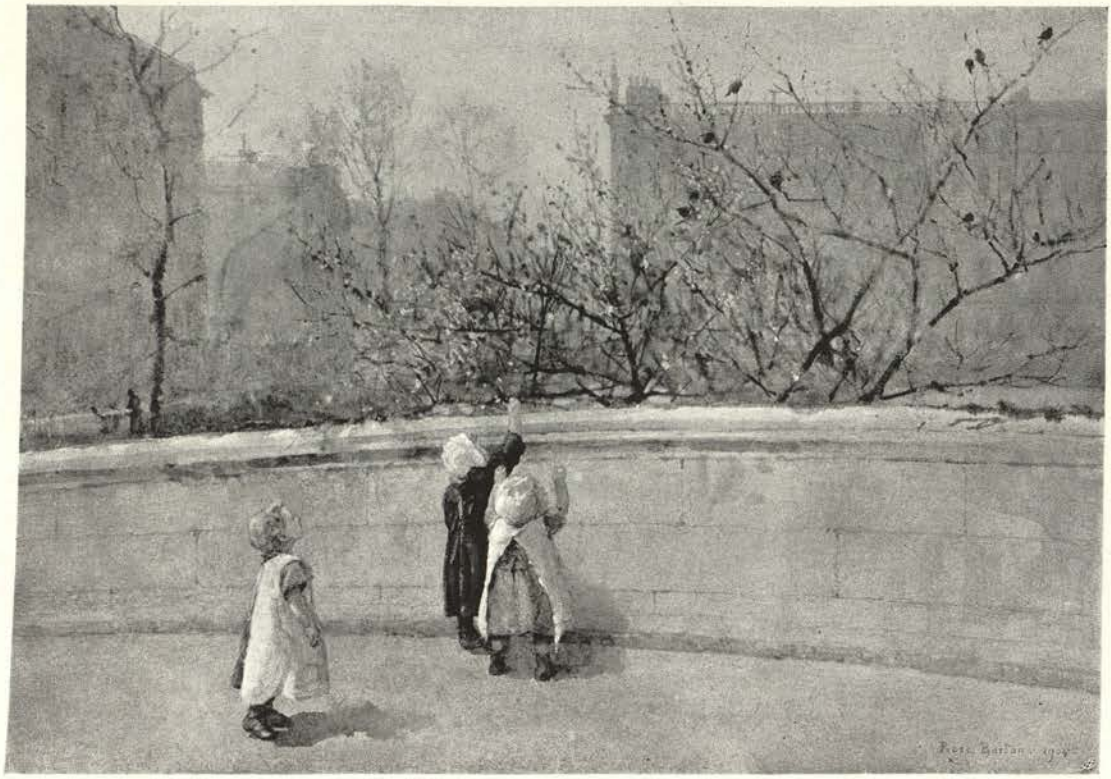
THE LATE LORD SALISBURY. AFTER THE PENCIL DRAWING

The Marchioness of Granby, Portraitist

British School, Contemporary

ON THE WAY TO THE HORSE FAIR. FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET LONDON

Miss Lilian Cheviot, Painter



ALMOND BLOSSOM IN LONDON — AFTER THE ORIGINAL WATER-COLOUR

Miss Rose Barton, A.R.W.S., Painter

DAY-DREAMS. AFTER THE ORIGINAL PICTURE IN WATER-COLOUR

BABY. AFTER THE ORIGINAL PORTRAIT IN WATER-COLOUR

Jane M. Dealy (Mrs. Lewis), R.I., Painter

"DAY DREAMS." FROM THE COLOURED WOODCUT IN THE JAPANESE MANNER, PRINTED IN JAPAN BY NATIVE WORKMEN UNDER THE SUPERVISION OF THE ARTIST. REPRODUCED BY PERMISSION OF MR. C. KLACKER, 12, HAYMARKET, LONDON. COPYRIGHT IN ALL COUNTRIES

Miss Helen Hyde, Designer and Painter

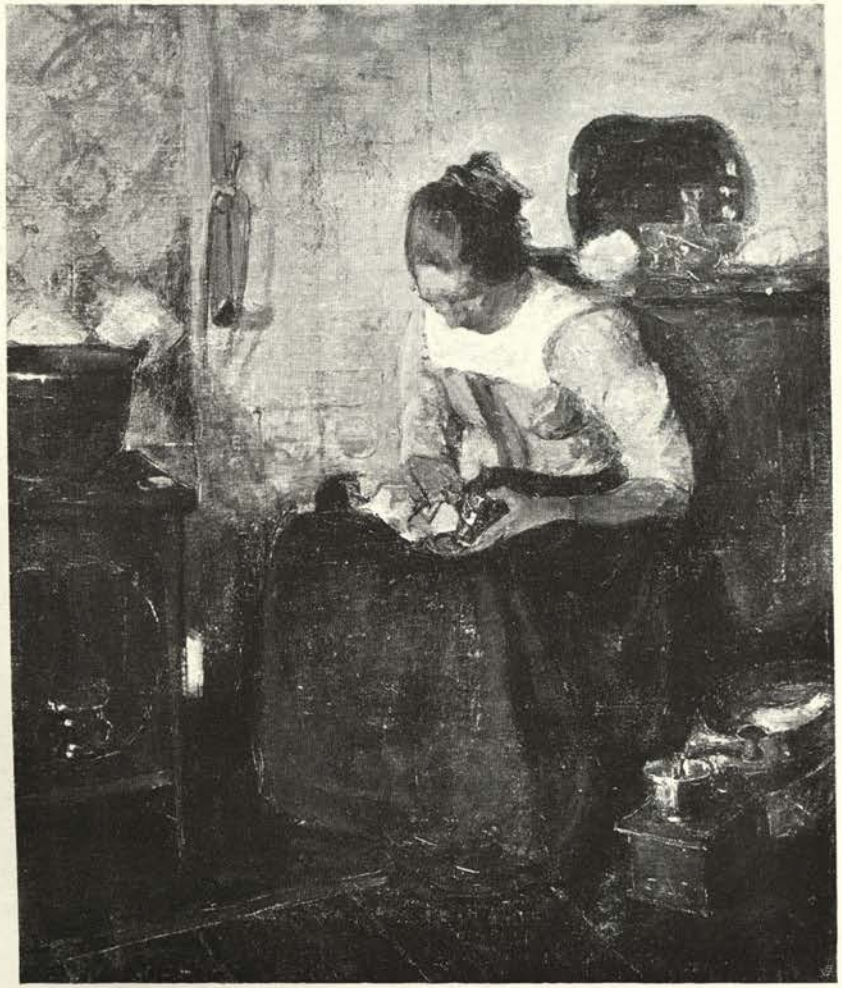
"IN WITH YOU!" REPRODUCED FROM THE ORIGINAL PICTURE IN BODY-COLOUR

"CUCKOO.' REPRODUCED FROM THE ORIGINAL PICTURE IN BODY-COLOUR

Mrs. Stanhope Forbes. A.R.W.S., Painter

IN THE REIGN OF TERROR. AFTER THE ORIGINAL PAINTING, DATED 1891, IN THE WALKER GALLERY, LIVERPOOL

Miss Jessie Macgregor, Painter



IN A DUTCH COTTAGE. AFTER AN ORIGINAL PAINTING EXHIBITED AT THE PARIS SALON IN 1904

Miss Beatrice How, Painter

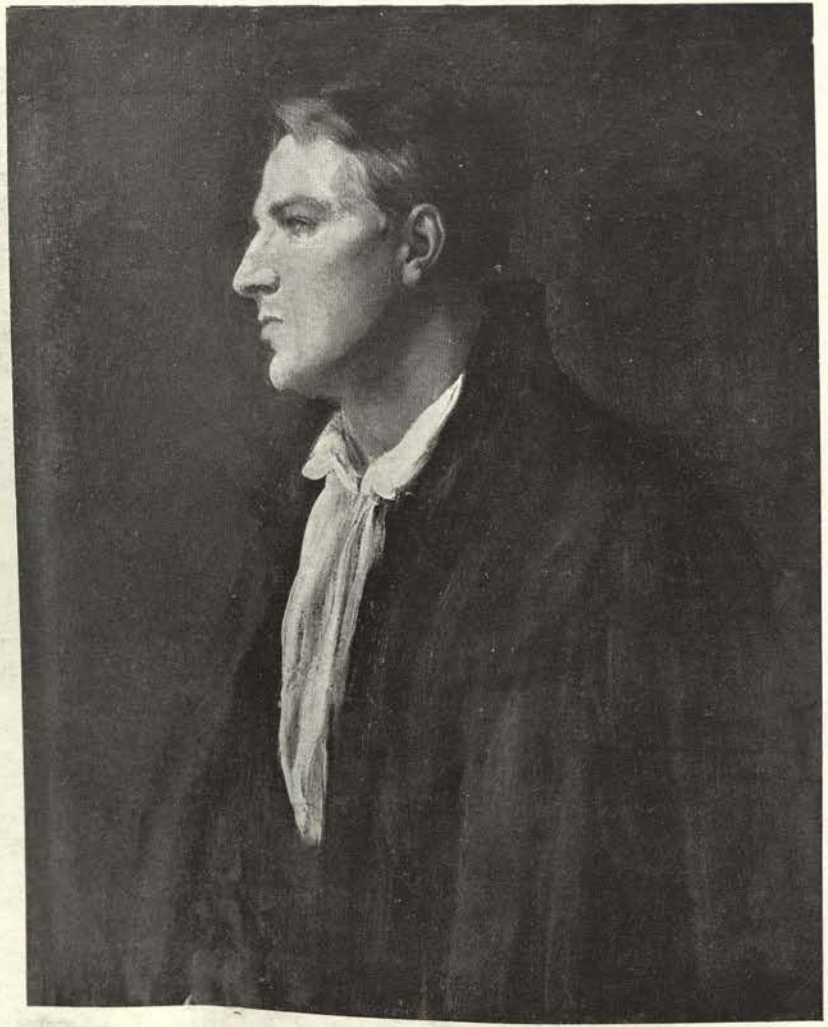
MAY EVENING

AFTER THE ORIGINAL PICTURE

Mrs. E. Stanhope Forbes, A.R.W.S., Painter

A COTTAGE GIRL. REPRODUCED FROM THE ORIGINAL WATER-COLOUR

Miss Minnie Smythe, A.R.W.S., Painter



PORTRAIT OF SIR CHARLES HOLROYD. REPRODUCED FROM THE ORIGINAL PAINTING

Lady Holroyd, Painter

THE END OF THE STORY. REPRODUCED FROM A COPYRIGHT PHOTOGRAPH BY PERMISSION OF BRAUN, CLÉMENT & CO., PARIS

Cornelia W. Conant, Painter

OPHELIA: "THERE'S RUE FOR YOU." REPRODUCED BY KIND PERMISSION OF THE ARTS COMMITTEE, THE WALKER ART GALLERY, LIVERPOOL

Mrs. E. Normand (Henrietta Rae), Painter

"STEADY THE DRUMS AND FIFES!" FROM A PHOTOGRAPH OF THE ORIGINAL PICTURE, BY KIND PERMISSION OF LADY ELIZABETH BUTLER AND OF MESSRS. GOUPIL & CO., LONDON AND PARIS, PUBLISHERS OF THE LARGE REPRODUCTION RECENTLY ISSUED

Lady Elizabeth Butler, Painter

British School, Contemporary

AFTER THE BULL-FIGHT — FROM THE ORIGINAL PICTURE

Miss Margaret Cameron, Painter

WINTRY WEATHER — AFTER THE ORIGINAL PICTURE

Lily Blatherwick (Mrs. A. S. Hartrick), Painter

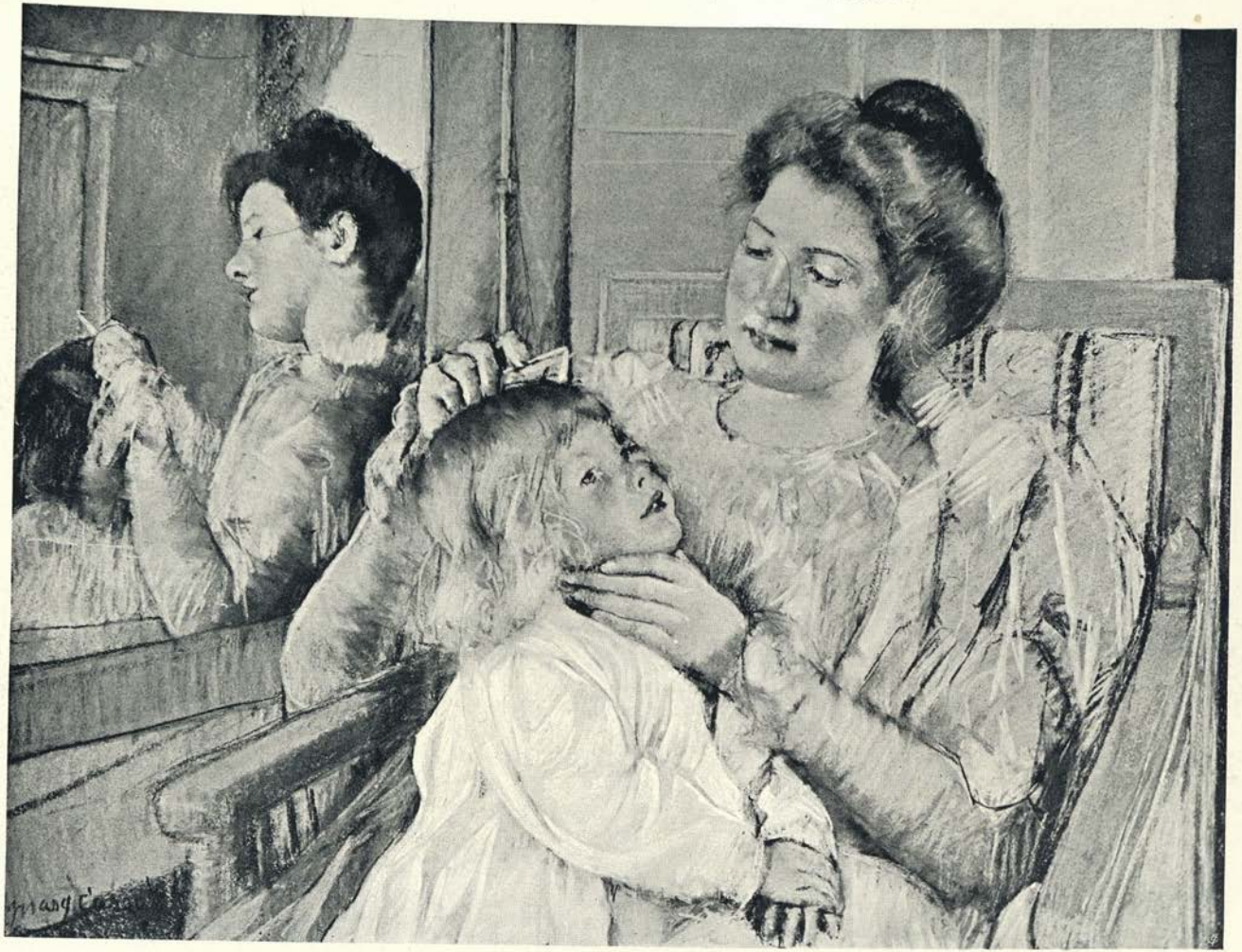
British School, Contemporary

A YORKSHIRE TROUT STREAM. AFTER THE ORIGINAL PICTURE

Miss Alice Fanner, Painter

PORTRAIT OF MISS ANNA ALMA-TADEMA. AFTER THE ORIGINAL PAINTING

Miss Anna Alma-Tadema, Painter



BABY'S TOILETTE. REPRODUCED FROM THE ORIGINAL PASTEL, BY PERMISSION OF MESSRS. DURAND-RUEL & SONS, PARIS THE OWNERS OF THE COPYRIGHT.

Miss Mary Cassatt, Pastellist and Painter

British School, Contemporary

FROM THE ORIGINAL PEN-DRAWING

Miss Jessie M. King, Illustrator

THE MUSIC LESSON

Mrs. J. M. Swan, Painter

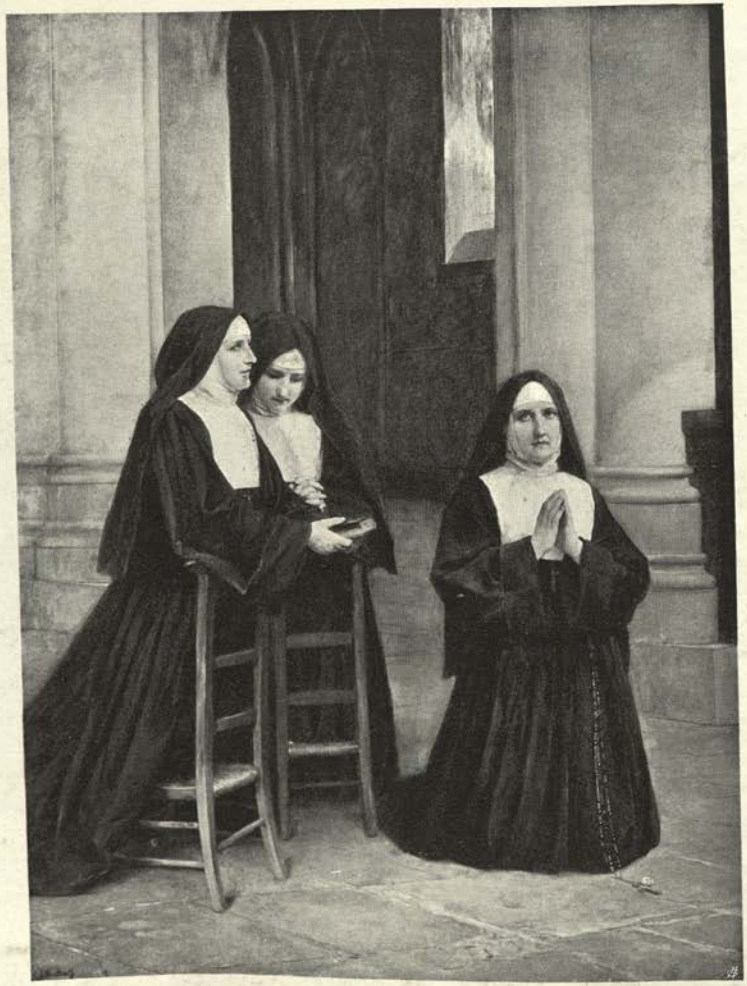
PANEL OF A SCREEN

AFTER THE ORIGINAL PAINTING

Miss Amy Sawyer, Painter

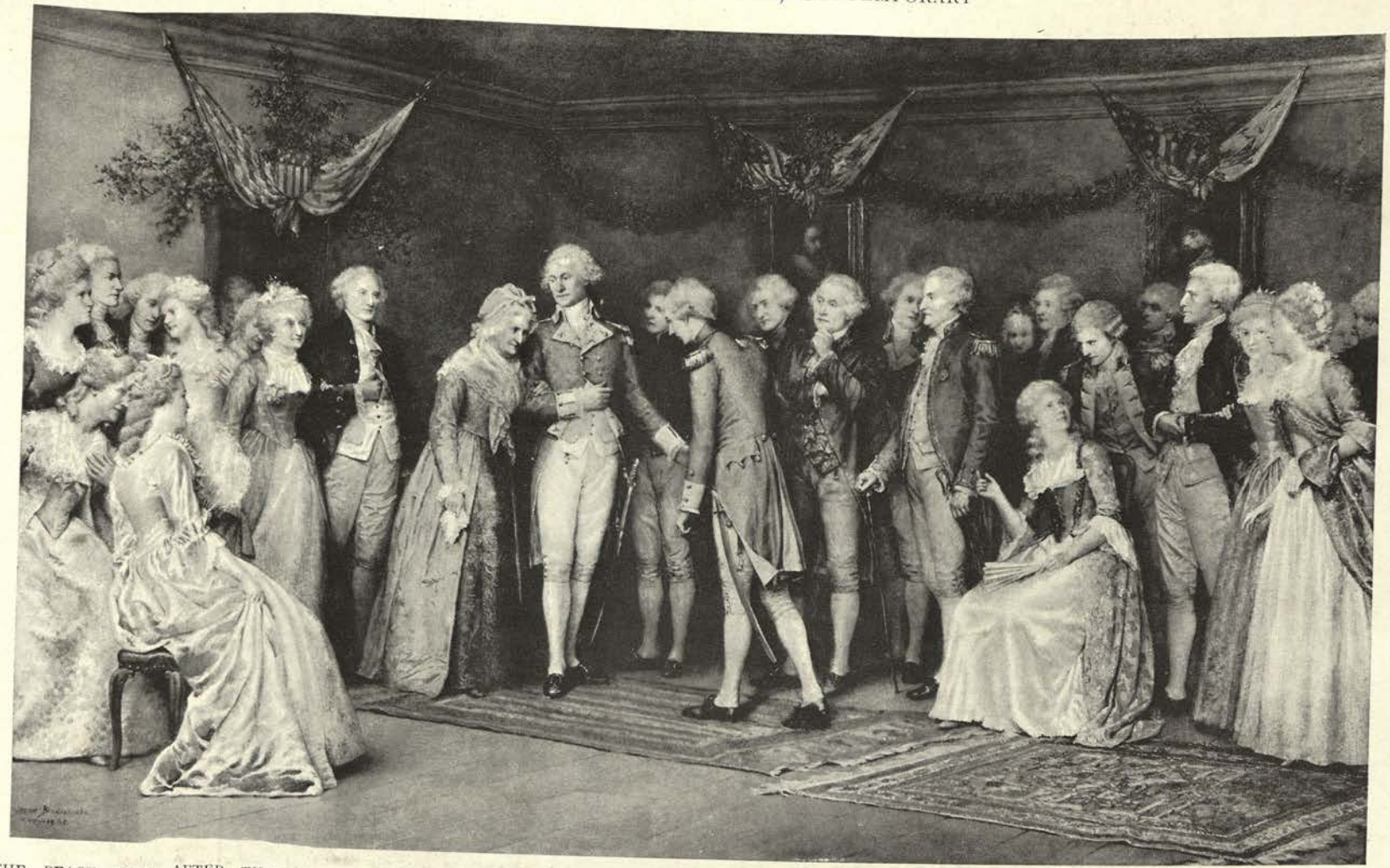
OPHELIA. FROM A PHOTOGRAPH BY THE AUTOTYPE CO., NEW OXFORD STREET, LONDON

Miss Offor (Mrs. F. Littler), Painter, England.



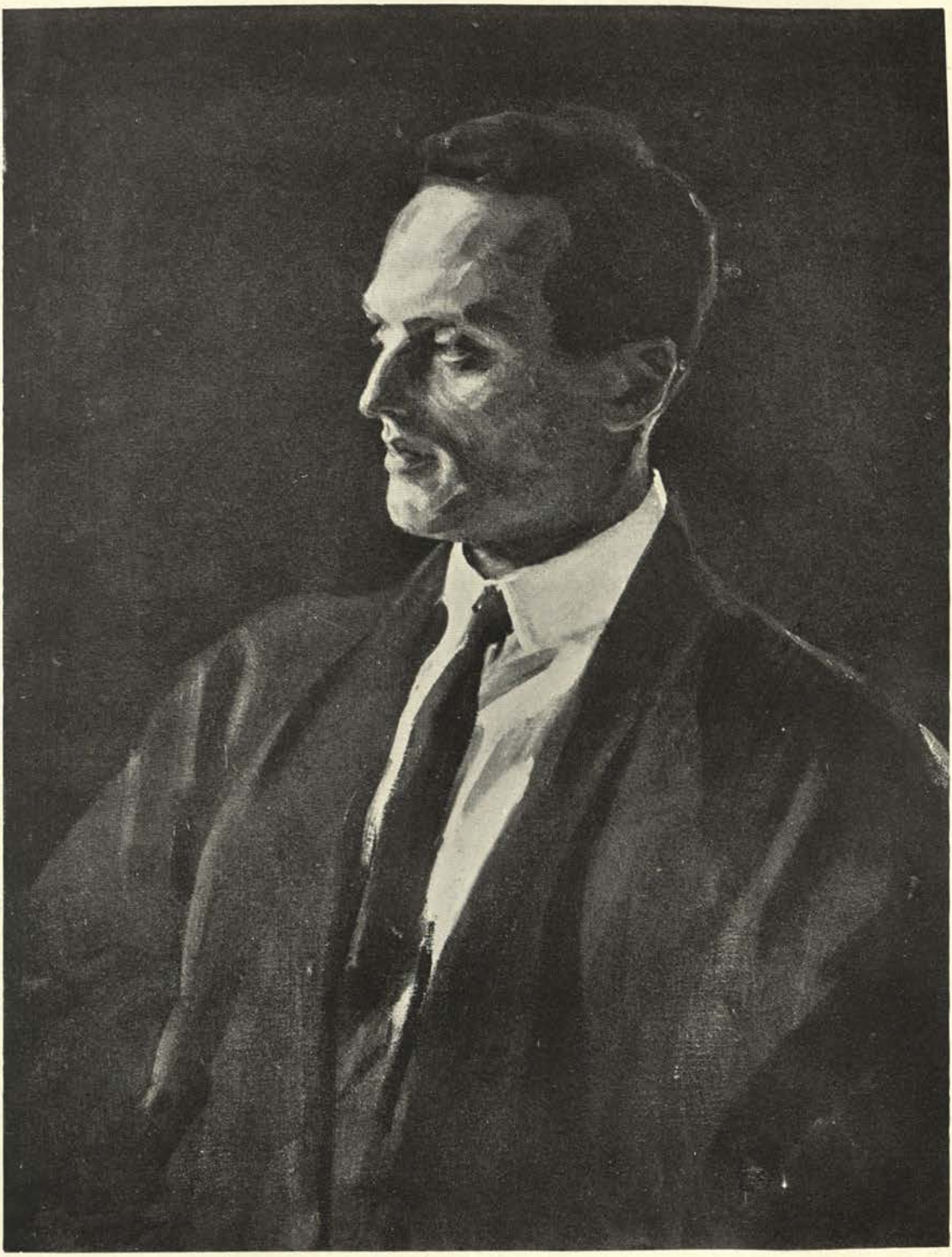
PRAYER. AFTER THE ORIGINAL PICTURE, FROM A CARBON-PRINT PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Mrs. Cecilia Wentworth, Painter, U.S.A., America.



THE PEACE BALL AFTER THE DECLARATION OF INDEPENDENCE: THE FRENCH OFFICERS, LAFAYETTE AND ROCHAMBEAU, BEING INTRODUCED TO WASHINGTON'S MOTHER. REPRODUCED BY PERMISSION OF C. KLACKNER, HAYMARKET, LONDON

Miss Jennie Brownscombe, Painter



PORTRAIT. REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING KINDLY LENT BY THE ARTIST.

Miss Cecilia Beaux, Painter.

THE BAMBOO FENCE. FROM A WOODCUT DESIGNED IN THE JAPANESE MANNER AND PRINTED IN COLOURS BY JAPANESE WORKMEN. REPRODUCED BY PERMISSION OF C. KLACKNER, NEW YORK, U.S.A., AND 12, HAYMARKET, LONDON. DATE OF COPYRIGHT, 1904

Miss Helen Hyde, Designer

Portrait of Madame Vigée Le Brun and her Daughter. After the painting in the Louvre, from a Photograph by Braun, Clément & Co., Paris

Madame Élisabeth Louise Vigée Le Brun, Painter
1755-1842

Of Women Painters in France

By Léonce Bénédite. Translated into English by Edgar Preston

WOMAN in Art is a fruitful subject. It is both psychological and æsthetic, involving as it does a question of paramount interest. At the same time it includes a special up-to-date character, by virtue of the grave questions arising from the position of woman in our social system of to-day. It is, indeed, the position of woman which has for so long a period set limits to her production of creations of the mind, and her position has had a distinct bearing on her inspiration.

Thus it will be grasped, in these times of ours when the movement for the total emancipation of woman has commenced, and when the first franchises granted to her have already borne conclusive results, how it is that our honoured colleague, the editor of this book, has been led, both as an artist and as a writer on art, to conduct a sort of historical examination enabling one to understand the position woman has won in the realms of art in the past, and permitting one to foresee the place she is called upon to occupy in the future.

With regard to the productions of the mind, it becomes necessary to establish a well-defined distinction, at least in so far as the past, anterior to the 19th century, is concerned, between the position of women artists and that of literary women. The literary woman, like the man of letters, was not subjected to any special obligation beyond the official sanction granting her the privilege of publication—a sanction which bore only on the question of morals and religion. Every woman was free to write without let or hindrance, without any preliminary education, and even without going through the formalities of publication or the necessities of printing, since a famous woman like Madame de Sévigné owed her celebrity to letters which were

not destined to be made public. This explains the number of charming writers among women who have added lustre to French literature by their novels, stories, or simply by their letters, and enables one to realise how these women authors are, in contradistinction to women artists, persons of high standing. The chronicles of the Hôtel de Rambouillet constitute an interesting little chapter in the history of letters in France, just as the "Précieuses Ridicules" or the "Femmes Savantes" of Molière reveal to us the defects and eccentricities into which the literary pretensions of the feminine world had fallen in the 17th century. It cannot, however, be denied that the fair sex freely infused into the literature of that period spontaneity, life and spirit, piquancy, affectation, and the delicate sentiments inherent to its nature, and that it had its share of influence on French taste at that time.

Altogether different is the position of their sisters, the women-painters. Let us first look into that of the men. Painters formerly were part of a Guild such as that of the Drapers, Bakers and Butchers, and in their case it was a Guild which was far from occupying the first place in the hierarchy of Guilds. The Butchers were beyond doubt higher up in the scale than the painters. The painters were subjected to narrow and despotic regulations; rigorous conditions governed both apprenticeship and mastership, conditions hardly encouraging to those who had a vocation, more especially in the case of women, ill-protected by the weakness of their sex, by prevalent custom, and ill-adapted for the struggle. The *régime* of the Académies, which followed that of the Guilds, did not bring in its wake conditions in any degree profitable to womankind. The Académie de Saint-Luc, while pretending to safeguard the professional interests of artists, displayed such tyrannical pretensions that a certain number of artists rose in revolt against it, and appealed to the Royal power, which, approached by its chief painter, Charles Le Brun, came to their rescue, by helping them to found the celebrated Académie Royale de Peinture et de Sculpture (1666). The Académie Royale proved itself somewhat more liberal. It set no limits to the reception of those who seemed worthy of its suffrages; we know that it

welcomed into its bosom a number of strangers of merit, and that it opened its doors to women. Therein lies a victory of appreciable importance, if one considers the energy and the talent which women artists were compelled to display, in order to conquer ancient prejudices in so signal a fashion. Henceforth a place was assigned in art to women, a place still hedged in with limitations, and which could be attained only by the few privileged ones. For, in its turn, the Académie served the purpose of a few, but not that of the many. The Académie reserved the monopoly of exhibitions exclusively for its members ; and artists who did not, in one way or other, belong to this congregation, were allowed to exhibit their works in public only once a year. It was on the one day of the Octave of Corpus Christi, for a space of two hours, in the open air, and within the circumference of the Place Dauphine. All great artists had to submit to this treatment, ere they could force the portals of the Académie. But times have changed ! Our contemporaries, so inconstant, so impatient, who wear out the attention of the public by the excessive multiplicity of their exhibitory manifestations, should occasionally think of the conditions under which their forerunners laboured.

Imagine a woman placed in the midst of these quarrels and struggles of rival Academies, with men in strong and often fierce antagonism on all sides of her ; picture not only these general difficulties, but those of a more particular sort which arise from the disabilities of her sex, her subordinate state ; think of the drawbacks—the prejudices, the *convenances* to be considered, and then the embarrassing promiscuity of life in studio and school, particularly as regards the study from the living model—and one can realise how brave, how energetic, or how ambitious must be the woman who would win the title of Artist.

It is clear that the Royal Academy's liberal measure in opening its doors to women of talent was an event of some importance, from the moral point of view at any rate. It was the public recognition of woman's capacity in matters of art, the official consecration of merit which might come to light ; also it afforded a goal to strive for—a goal hard to reach and

very remote, doubtless, but still a goal possible of attainment to the most courageous and the most hopeful among women. The real, as distinct from the moral, advantages were, however, rather limited. From 1663, the date which marks the admission of the first woman artist, to 1783, when the last was admitted—that is to say during a period of eighty years—exactly fifteen women painters were elected, and among them were three foreigners. In 1770, indeed, on the nomination of Mlle. Giroust, wife of Roslin, the painter, it was decided that, as there were already in the company two other women previously elected, there must not be more than four women in all within the Academy. This measure of restriction was renewed in 1783 and ratified by Royal ordinance on the election of Mme. Vigée Le Brun.

Nevertheless there was an appreciable number of women artists in France throughout the course of the 18th century. Their social rank was strictly confined. There were no "women of quality," such as were to be found in the world of letters, no representatives of the *bourgeoisie* even. The women artists, with very rare exceptions, all belonged to artist families. They were the wives, the daughters, the sisters or the nieces of artists, and this tradition, as we shall see, even continued long into the 19th century. Catherine Duchemin, the first woman elected to the Academy, was the wife of the sculptor, Girardon, while Geneviève and Madelaine Boulogne, both academic ans, were related to distinguished painters of that name. Mlle. Reboul was Mme. Vien, and Mme. Labille des Vertus became Mme. Vincent on her second marriage. Then we have Mlle. Natoire, sister of the director of the Academy of France, Catherine van Loo, one of the innumerable family of Van Loo, Mme. de Valsaureaux, *née* Parrocel, of the no less numerous family of Parrocel, Mme. Therbouch, *née* Liscewska, all this family, father, mother, and daughters alike, being painters; and Mme. Vigée herself, who married the picture dealer Le Brun, was the daughter of a portrait painter.

During the 17th and 18th centuries these great artist families intermarried to such an extent as to form a series

Portrait of Gaëtano Apollino Baldassare Vestris, Dancer (1729-1808). Reproduced from a Photograph by permission of Braun, Clément & Co., Paris

Madame Adèle Romany, née de Romance, Painter
exhibited from 1793 to 1824

of veritable dynasties—for instance, those of the Coypels, the Coustous, the Van Loos, the Boulognes, the Parrocels, and the Vernets, to name but a few of the most renowned. Artist families became allied just as do those of lawyers and merchants. Thus their social life grew more limited, each category more and more distinct and apart, for these artist families rarely strayed beyond their own *milieu*. And those very circumstances which tended to retard the development of the artistic calling in woman exerted their influence over the inspiration of the female artist. The impossibility of pursuing very far the study of anatomical drawing, owing to the nudity of the model, diverted them almost entirely to the studies of observation and of imitation, to portrait work, and flowers and animals and still-life. Later, when they obtained greater liberty, they devoted themselves to *genre* of a size and kind demanding less substantial preparation. But as for composition, they never touched "history," as it was termed—that is, lofty, heroic or allegorical subjects—and if there should chance to have been any exception to this rule, it was simply in the direction of religious *motifs*.

Further, they long affected what may be called medium processes: pastel, water-colour, miniature, all kinds of work offering opportunity of finish and *éclat*. They showed a partiality for oil painting after the manner of the smaller Dutch masters, who had no more faithful imitators in all France. Mme. Vien, Mme. de Valsaureaux, *née* Parrocel, and particularly Mme. Vallayer Coster—"*femme qui fut un habile homme*," according to the verses written in her honour—excelled in this style.

Some of the "*Académistes*"—to use the old French expression—won real celebrity, but few there were who achieved lasting glory. In the reign of Louis XIV. the woman artist whose reputation shone with the clearest lustre was Élisabeth Sophie Chéron, who excelled in all the arts—for she was a clever painter, a consummate musician, a poet of merit and *femme d'esprit* into the bargain. Following the general rule she belonged to one of the numerous artist families. Daughter of a painter (Louis Chéron), she was also sister of a painter. This latter,

who was her junior, had talent, but not to the extent of the elder. Élisabeth Sophie Chéron was of Huguenot family, as was frequently the case among the Academicians, although, from what absurd prejudice I know not, the *réformés* were regarded as less artistic than other folk. But in 1668,—she was twenty then—terrified no doubt by the ever-increasing persecution of the Protestants—a persecution which was soon to result in the Edict of Nantes—she, like her sister, abjured her faith, whereas her brother, remaining true to the family faith, was forced to take refuge in London, where he died.*

Sophie translated into French the Psalms of David, which her brother illustrated admirably, and she has left at least one important engraved work, but above all, she has left a number of portraits of well-known people of her time, portraits that the sitters made her copy four and even five times.

Among other "*Académistes*," interesting if not so well known, was that sister of the "*Visitandine*" order, Anne Marie Trésor, who decorated with religious subjects the church of the monastery of the "Dames de Ste. Marie de Chaillot." She was received by the Academy in 1676, and the choice of the Academy showed, as its accepted members were of such different views, that the body was after all somewhat broad in character. Another proof of this liberal spirit is to be found in the fact that the Academy received foreign artists within its body. There were three of them; the first was Mlle. Haverman, of Dutch origin, who was, however, excluded shortly after her election—she attempted to justify her election by sending in a painting which was not her own, but the work of her master, Van Huysum. The second foreign "*Académiste*" was specially illustrious and worthy of the honour conferred on her. She was Rosalba Carriera, a Venetian, a woman who was really original, and whose reputation has lived through the centuries, but about whom, in this chapter devoted to France, I must not speak at length. The last of the

* Several Académiciens of the reformed religion were excluded, or obliged to submit to the Catholic religion.

three was Mme. Terbouche, or, more exactly, Therbousch, who, although born in 1728 at Berlin, was numbered by our old museum catalogues in the ranks of the French School.

May 31st, 1783, was an exceptionally important date for the Academy, in respect of women artists. On that day were received Mme. Vigée Le Brun and Mme. Adélaïde Labille Guyard (or Guiard). One may say that at that very hour began officially the rivalry which constantly existed between the two women, both of real merit, throughout their careers—a rivalry which has been maintained in the preference shown for one or the other, after death, by their historians. Mme. Vigée Le Brun was the more celebrated of the two, and rightly so, for one might say that of all the women painters of her time she had a personality quite her own, quite feminine, rich in grace, ease, variety of attitude, gesture and composition, discreet and delicate affectedness, freshness and brightness. Mme. Vigée Le Brun was the daughter of a somewhat mediocre painter, and the wife of a well-known picture dealer, whom she married when quite young. She had lessons from Doyen, Greuze and Joseph Vernet, and her success was quickly achieved. Mlle. Adélaïde Labille des Vertus, the daughter of a mercer, was married to a certain Guyard, a neighbour. She did not live long with him, and had lessons from an old friend, the painter Vincent (the father), and afterwards from La Tour. While Mme. Le Brun, whose work was admired by Marie Antoniette, was supported by the Court, Mme. Guyard secretly made friends in the body of the Academy itself, painting the portraits of first one member and then another. On the day of the election, she seemed to be overcoming her rival, whom her friends succeeded in putting on one side because the rules of the Academy forbade the traffic in pictures. Mme. Le Brun was received only by order of the King. Her own autobiography, as well as the pamphlets of the time, depict for us the powerful rivalry which existed, and also the many calumnies with which the three women painters were attacked (there was a third candidate, Mme. Vallayer Coster), even in their private life, the persecution of offensive insinuations, and the existence

of the accusation so often levelled against women painters, that their work is not their own. Posterity has reconciled the rivals on the walls of our galleries. If Mme. Vigée Le Brun certainly holds pride of place, Mme. Guyard, by her more solid talent, perhaps more characteristic, has an enviable position at her side.

By the side of these celebrated women there are a few others of whom the recollection is not quite so keen, but who were not without a touching grace, though they lived their life within the sphere of their masters' influence, illuminated by the renown of these masters and breathing their atmosphere. It would not be right to say that these women artists copied their masters, or slavishly imitated them, but they transposed their qualities, elevated them by feminising them. Of these, I may mention Mlle. Ledoux, who followed in the wake of Greuze; Mlle. Marguerite Gérard, who lived under the shadow of Fragonard; and that exquisite and sorrowful figure, Mlle. Constance Mayer, whose devotion for her master Prudhon found its supreme expression in her tragic end. Less brilliant, rather hidden in the twilight of history, these women yet exercise on our thoughts an influence more subtle and delicate, and more penetrating.

The approach of the great national crisis, and even the worst days of that period, at the same time glorious yet barbaric, did not extinguish the zeal of the women painters. It seems rather as though they shut themselves up in the study of their art so as to secure a refuge for their hopes and their dreams. In the first "Salons" of the century, one is surprised to find works by a comparatively large number of women painters. In 1800, of 180 exhibitors they number 25; eight years later, in the "Salon" of 1808, they are 46 out of 311. The difficulites set up by the Academy were overcome, the liberty to exhibit was a fresh encouragement, even an exceptional stimulus. The figures, therefore, rise still further in the first quarter of the century, so that in 1831 the women number 149 out of 873 exhibitors. The "staff," so to speak, of the women artists of that day, surrounding Mme. Vigée Le Brun, whose glorious

MADAME VIGÉE LE BRUN AND HER DAUGHTER. AFTER THE PAINTING IN THE LOUVRE; FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Madame Élisabeth Louise Vigée Le Brun, Painter

1755-1842

and somewhat chequered career did not close till 1842, included a number of distinguished women, such as Mlle. Bevic and Mlle. Capet, pupils of Mme. Guyard; Mme. Chaudet, the wife of the sculptor; Mlle. Eulalie Morin; Mme. Adèle Romance, who also signed Romany, or Romany de Romance; the "good" Mlle. Godefroid, pupil of Baron Gérard, who helped him in so many of the portraits of contemporary cosmopolitan people of distinction, commissions for which rained in the master's studio, after the entry of the allied forces into Paris. Later on, we have Mlle. Cogniet; Mme. Filleul; Mme. Rude, the wife of the great sculptor, who had a severe yet confident talent. Lastly, there was the woman artist who benefited by all the advantages of fashion, Mme. Haudebourt-Lescot.

Mlle. Lescot, wife of Haudebourt, the architect, and pupil of Lethière—mischievous tongues, of course, declared that he painted her pictures—was a strange creature, who, at the start, owed the popularity she obtained as much to her personal charm as to her real talent. Her first success was in the drawing-room, where people admired her dances. "She was," says a writer, "ugly and captivating, with crooked eyes and a charming expression, her mouth ill-shaped, but tender and inviting," such as Ingres represented her in one of his finest pencil drawings.

Hitherto, women had certainly banished themselves into the domain of portrait or still-life painting, that is to say, they had done little that was not sheer copying. But, little by little, under the influence of the lesser Dutch masters, who had been passionately appreciated since the close of the previous reign, and thanks to the opening of the Royal Collections at the Luxembourg Palace, where they could be studied and copied, the women-painters, following the example of the masters who gained inspiration therefrom, began to devote themselves to landscape and to *genre*. They sought out little touching subjects, which very frequently bordered on the ridiculous. For example, "the child's bed catches fire through the carelessness of the nurse who has fallen asleep, and the dog attempts to waken her."

Mlle. Lescot cut herself adrift from all these

insipidities. The opportunity came for her to spend several years in Rome. She was struck by the popular customs of the country, by its colour and that singular and picturesque charm which Granet had been the first to discover—the charm which, after her own time, was to be made further known by the paintings of the well-known Léopold Robert. As a matter of fact, she was practically the creator of the type of exotic subjects borrowed from Italy, to which numerous artists in France devoted themselves—Hébert, Bonnat and Jules Lefebvre, to name but a few of the most important of them. In choosing her *motifs* she displayed wit and inventiveness, and at times a delicate grace, notably in her first pictures, before the desire to satisfy a daily increasing connection had driven her into unduly hurried work. Her technique, too, was brisk, yet careful, as it should be in small works such as hers. Her lightly-touched lithographs, together with those which she did " after " her own pictures, contributed to popularise her special subjects and her name.

The novelty of these paintings, devoted to the cult of " local colour," caused them to be adopted as " romantic." It was the same with Schnetz and Léopold Robert, who shared the popularity. But the real " Young romantic " among artists was Mlle. de Fauveau. What one discovers with regard to her is that she is not a painter but a sculptor. The Royal Academy of the 17th century had already boasted certain wood carvings by *la demoiselle* Massé. Also, there was Mme. Falconet. But the great and austere art was cultivated only as a rare exception by woman. Mlle. Félicie de Fauveau was the first pre-Raphaelite, although the return to the primitive Italian masters of the 16th century dates further back, but with cropped head under a velvet toque, after the style of Raphael himself, she unceasingly uttered curses against that noble personality, whose brush produced the highest incarnation of the art of painting.

But the naturalist movement it was that witnessed the development of the greatest artistic personality in the feminine world of to-day—Rosa Bonheur. The *rôle* played by Rosa Bonheur is important from the feminine point of view, for the

reason that she broke away from ancient traditions. She revealed what woman was capable of in the matter of energy, of continuity of purpose, of method, of scientific direction, in a word, in the indispensable impetus of inspiration. Before her day, the woman-painter had always been looked upon rather as a phenomenon, or her place in the domain of art was conceded to her on the grounds that she was indulging in an elevating and tasteful pastime, coming under the category of "accomplishments." Rosa Bonheur gave to woman a position equal to that of man. She won for herself unanimous admiration, based, not on the singularity of her life, not on looseness of morals, not on social triumphs, not on friends at Court, but on her robust, virile, observant and well-considered talent, which in its turn was based on a primary study of anatomy and osteology, developed by a continuous observation of the constitution and the life of the animal world. Her long life was crowned with glory. She held an exceptional place in art, akin to that of George Sand in the world of letters.

From that day forth, there appeared a new phase in the artistic life of woman. Art became for her, not merely an intellectual pastime, but a vocation and a career. Rosa Bonheur lived nearly to the close of the nineteenth century, seeing many revolutions both in French life and in French art, but remaining always quite true to herself. Perhaps the most uncertain period of all, historically, so far as women were concerned, was that period of wave-like fluctuation in French art that occurred in the seventies and eighties, reflecting itself in the work of such women painters as Angèle Dubos, Jeanne Fichel, Marie Petiet, Laure de Chatillon, Félicie Schneider, Eva Gonzalès, Marie Nicolas, and Rosa Bonheur's successor—her heiress, so to speak—Madame Virginie Demont-Breton, the daughter, wife and niece of a family of distinguished artists. She has achieved a well-deserved popularity with her subjects of popular and rustic life, and, like Rosa Bonheur, has attained the rank of officer of the Legion of Honour. Two other feminine personalities have attracted the attention of both

public and artists, the one, the sister-in-law of Manet, the delightful Mademoiselle Morisot, who has, so to speak, improved on the refinement of her master; the other, that strange and alluring young Russian girl, who adopted France as her Fatherland, and whom France adopted as artist. Marie Bashkirtseff, struck down by a cruel and premature death, at the age of twenty-three, revealed something far more than mere happy gifts. One is surprised at the amount of studies produced by the unfortunate and beautiful creature in the short space allotted to her for her life-work.

We now enter upon the present period of woman's artistic life, the active period, let us call it. We no longer trouble about her place at our exhibitions, since she has nowadays her own exhibition, or rather exhibitions proper to herself. Among the many youthful *amateurs* who constitute the bulk of feminine artists, one finds a number of true artists. To name a few: Mademoiselle Louise Abbéma, Madame Madeleine Lemaire, Madame Nanny Adam, Mlle. Fiérard, Mme. Vallet-Bisson, Madame Chatrousse, Madame Darmesteter, Mme. Delacroix-Garnier, Mme. Baury-Saurel, and many others, as this book proves.

Several women-artists have won their place in the National Museum, wherein first rank is held, after Rosa Bonheur and Mme. Demont-Breton, by Madame Marie Cazin, painter and sculptor, Madame Victoria Dubourg (widow of Fantin-Latour), Mlle. Dufau, who has just been commissioned to execute some important decorations for the Sorbonne, Mlle. Delasalle, Mlle. Marie Gautier, Señora Eva Gonzalès, and a couple of semi-naturalised foreigners, Miss Mary Cassatt, an American, and Mlle. Breslau, a Swiss—both dames of the Legion of Honour.

To conclude, women are proving just now not only that the domain of art should be open to them as freely as it is to men, on the grounds of right and reason, but also that they are specially gifted by their delicate sensitiveness, their quickness of comprehension, their initiative faculty, and lastly, by all the phases of their natural temperament, and by their intelligence to endow art with the elements of expression and beauty proper to womankind.

LÉONCE BÉNÉDITE.

PORTRAIT OF MARIE PAULINE, PRINCESSE BORGHESE. AFTER THE PAINTING AT VERSAILLES, FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Madame Marie Guilhelmine Benoits, Painter

1768-1826

PORTRAIT OF MADAME VICTOIRE DE FRANCE. AFTER THE ORIGINAL PAINTING AT VERSAILLES, FROM A PHOTOGRAPH BY BRAUN CLEMENT AND CO., PARIS

Madame Guyard, née Labille des Vertus, Painter
1749-1803

PORTRAIT OF MARIE DE RABUTIN-CHANTAL, MARQUISE DE SÉVIGNÉ (1626-1696). AFTER THE ORIGINAL PAINTING AT VERSAILLES, FROM A COPYRIGHT PHOTOGRAPH BY NEWIDEIN, PARIS

Mademoiselle de Vanteuil, Painter
17th Century

THE SONS OF CHARLES X. OF FRANCE. AFTER AN ORIGINAL PICTURE IN THE MUSÉE DE VERSAILLES, FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Madame Anna Rosalie Filleul, née Bocquet, Painter
Died 1794

PORTRAIT OF THE DUC D'ANGOULÊME, SON OF CHARLES X FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS, AFTER AN ORIGINAL PASTEL AT VERSAILLES

Madame Filleul, née Bocquet, Pastellist

Died 1794

PORTRAIT OF MADAME RECAMIER IN THE YEAR 1799. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., AFTER AN ORIGINAL PAINTING AT VERSAILLES

Madame Eulalie Morin, Painter

Late 18th Century

PORTRAIT OF ELISABETH OF FRANCE, DUCHESS OF PARMA. AFTER THE ORIGINAL PAINTING AT VERSAILLES
FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Madame Adélaïde Guyard, née Labille des Vertus, Painter
In second marriage Mme. F. A. Vincent
1749-1803

Portrait of Madame Adélaïde D'Orléans (1777-1847). After the painting at Chantilly, from a Photograph by Braun, Clément & Co., Paris

Mademoiselle Marie Amélie Cogniet, Painter
1798-1869

PORTRAIT OF QUEEN MARIE ANTOINETTE AND HER CHILDREN. AFTER THE ORIGINAL PAINTING AT VERSAILLES, FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS

Madame Élisabeth Louise Vigée Le Brun, Painter

1755-1842

PORTRAIT IN THE PINACOTECA AT TURIN DATED 1792. FROM A PHOTOGRAPH BY ALINARI

Madame Élisabeth Louise Vigée Le Brun, Painter
1755-1842

"THE MINIATURE." FROM THE PAINTING IN THE GLASGOW GALLERY AFTER A PHOTOGRAPH BY HANFSTAENGL

Madame Caroline de Valory, Pupil of Greuze, Painter
Early 19th Century

PORTRAIT OF MADAME LE BRUN. AFTER THE ORIGINAL PAINTING IN THE NATIONAL GALLERY, LONDON. FROM A PHOTOGRAPH BY HANFSTAENGL

PORTRAIT OF LOUISE MARIE ADÉLAÏDE DE BOURBON 1753-1821). AFTER THE ORIGINAL PAINTING AT VERSAILLES, FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

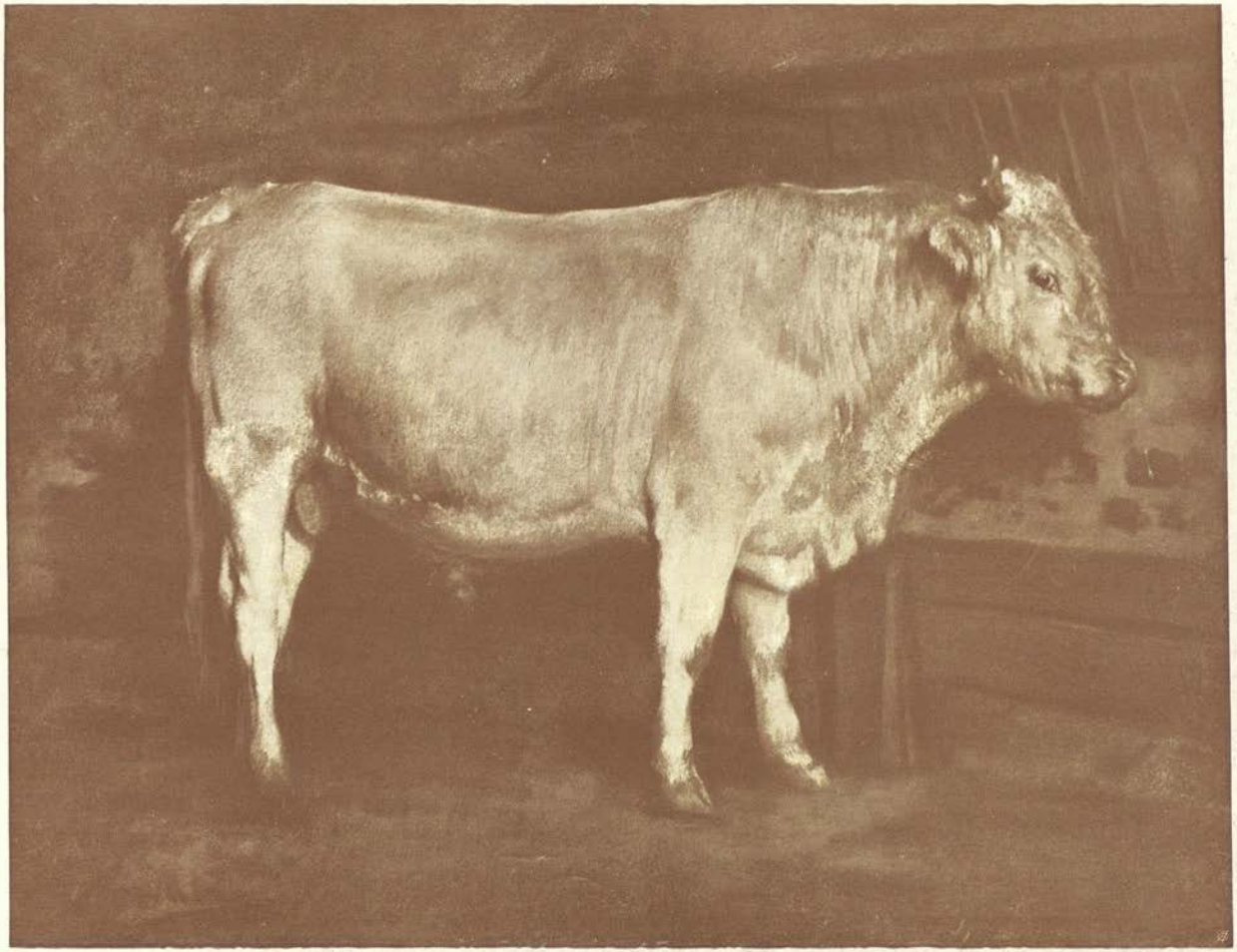
Madame Élisabeth Louise Vigée Le Brun, Painter

1755-1842

French School, Early XIX Century

PORTRAIT OF AN ACTRESS, PROBABLY MLLE. BÉLIER. REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY PERMISSION OF BRAUN, CLÉMENT & CO., PARIS

Mademoiselle Bouilliar, Painter
Early 19th Century



STUDY OF A BULL REPRODUCED FROM A PHOTOGRAPH, BY PERMISSION OF BRAUN, CLEMENT & CO., PARIS, OWNERS OF THE COPYRIGHT

Mademoiselle Rosa Bonheur, Painter

1822-1899

French School, Early XIX Century

PORTRAIT OF DAME DE LONGROIS (1763-1826). AFTER THE PASTEL IN THE TROCADÉRO FROM A CARBON PRINT BY BRAUN, CLEMENT & CO., PARIS

Mlle. Marie Gabrielle Capet, Pupil of Madame Guyard, Painter
1761-1818

MADAME VIGÉE LE BRUN AT HER EASEL. AFTER THE ORIGINAL PAINTING IN THE UFFIZI, FLORENCE, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Madame Élisabeth Louise Vigée Le Brun, Painter

1755-1842

THE HAPPY MOTHER. AFTER THE ORIGINAL PAINTING IN THE LOUVRE, PARIS, FROM A COPYRIGHT PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mademoiselle Marie Françoise Constance Mayer, Painter

1778-(committed suicide)1821

PORTRAIT OF MARIE ANTOINETTE, QUEEN OF FRANCE (1755-1793). AFTER THE ORIGINAL PAINTING AT VERSAILLES FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Madame Élisabeth Louise Vigée Le Brun, Painter

1755-1842

PORTRAIT OF THE DUCHESS OF POLIGNAC. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Madame Élisabeth Louise Vigée Le Brun, Painter

1755-1842

PORTRAIT OF MADAME VILLOT, NÉE BARBIER. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS

Mme. Jeanne Élisabeth Chaudet, née Gabiou, Painter
1767-1830

PORTRAIT OF MARGUERITE J. A. HOUDON, FIRST COUSIN OF HOUDON THE SCULPTOR. PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mlle. Marguerite J. A. Houdon, Painter
1771-1795

PORTRAIT OF MADAME DE STAËL (1766-1817). AFTER THE ORIGINAL PAINTING AT VERSAILLES, FROM A PHOTOGRAPH BY NEWIDEIN

PORTRAIT OF CHARLES MAURICE, PRINCE OF TALLEYRAND-PERIGORD (1754-1838). FROM A PHOTOGRAPH BY NEWIDEIN, AFTER THE PAINTING AT VERSAILLES

Mademoiselle Marie Eléonore Godefroid, Painter

1778-1849

PORTRAIT OF MADAME MOLÉ-RAYMOND, ACTRESS OF THE COMÉDIE-FRANCAISE. AFTER THE ORIGINAL PAINTING IN THE LOUVRE, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Madame Élisabeth Louise Vigée Le Brun, Painter

1755-1842

"Shepherd Watching his Sheep." After the picture in the Musée de Chantilly, from a Copyright Photograph by Braun, Clément & Co., Paris

Rosa Bonheur, Painter
1822-1899

PORTRAIT OF MARSHAL LEFÈVRE, DUKE OF DANTZIC. FROM A PHOTOGRAPH BY NEWIDEIN AFTER THE PAINTING AT VERSAILLES

Madame C. H. F. Davin, née Mirvault, Painter
1773-1844

PORTRAIT (PAINTED BY HERSELF) OF MADAME RUDE, PUPIL OF DAVID. FROM A PHOTOGRAPH BY NEWIDEIN, PARIS, AFTER THE ORIGINAL PAINTING AT DIJON

Madame Sophie Rude, née Frémiet, Painter
1797-1867

French School, Early XIX Century

A GOOD DAUGHTER. REPRODUCED AFTER THE ORIGINAL PICTURE, FROM AN ENGRAVING BY S. W. *REYNOLDS*

Madame Antoinette Cécile Haudebourt Lescot, Painter
1784-1845

PLOUGHING IN THE NIVERNAIS. DATED 1847. AFTER THE ORIGINAL PAINTING IN THE MUSEE DU LUXEMBOURG, FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO.

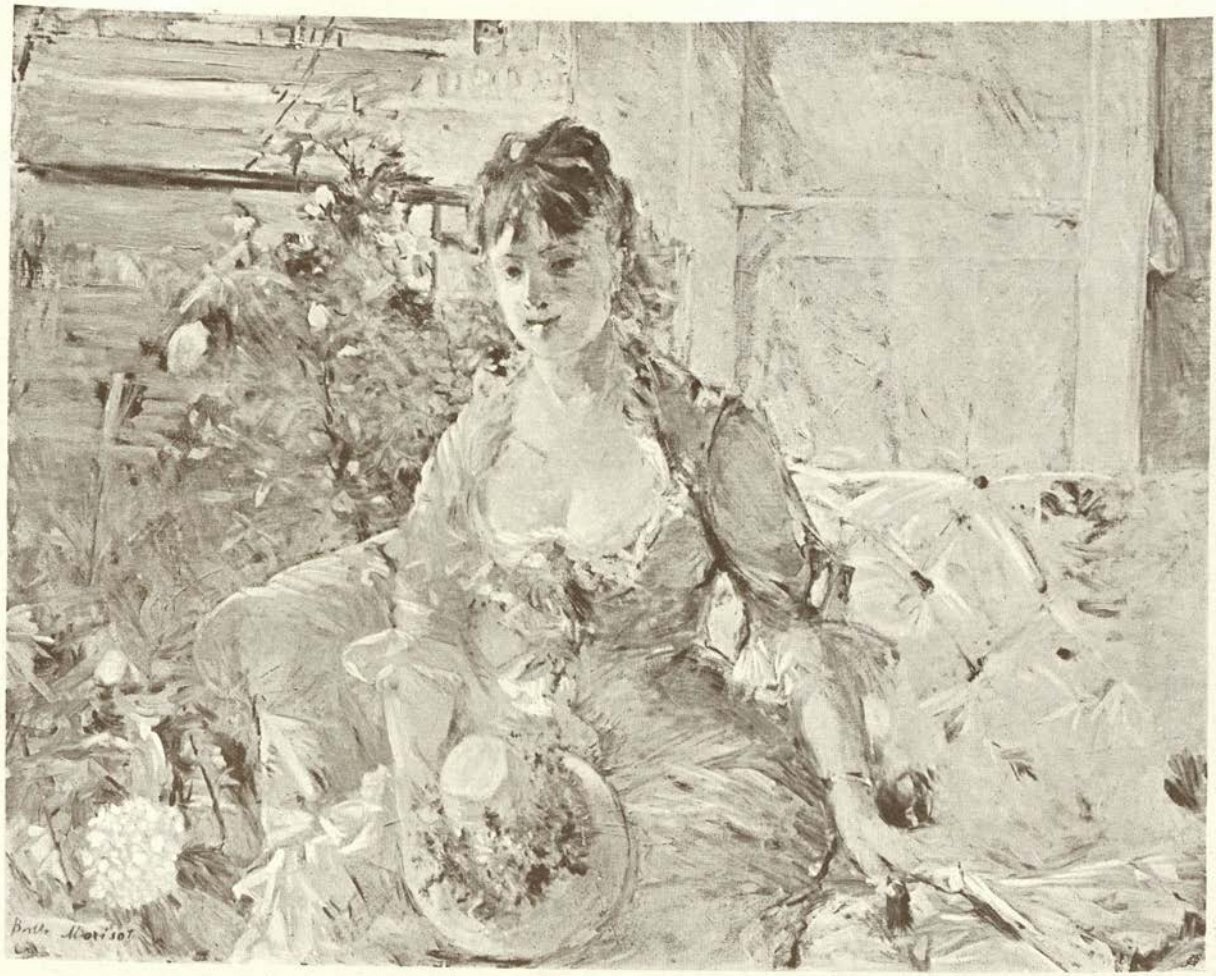
Mademoiselle Rosa Bonheur, Painter

1822-1899

THE HORSE FAIR. AFTER THE ORIGINAL PICTURE IN THE TATE GALLERY, LONDON, FROM A PHOTOGRAPH BY THE AUTOTYPE COMPANY, NEW OXFORD STREET, LONDON] 2

Mademoiselle Rosa Bonheur, Painter

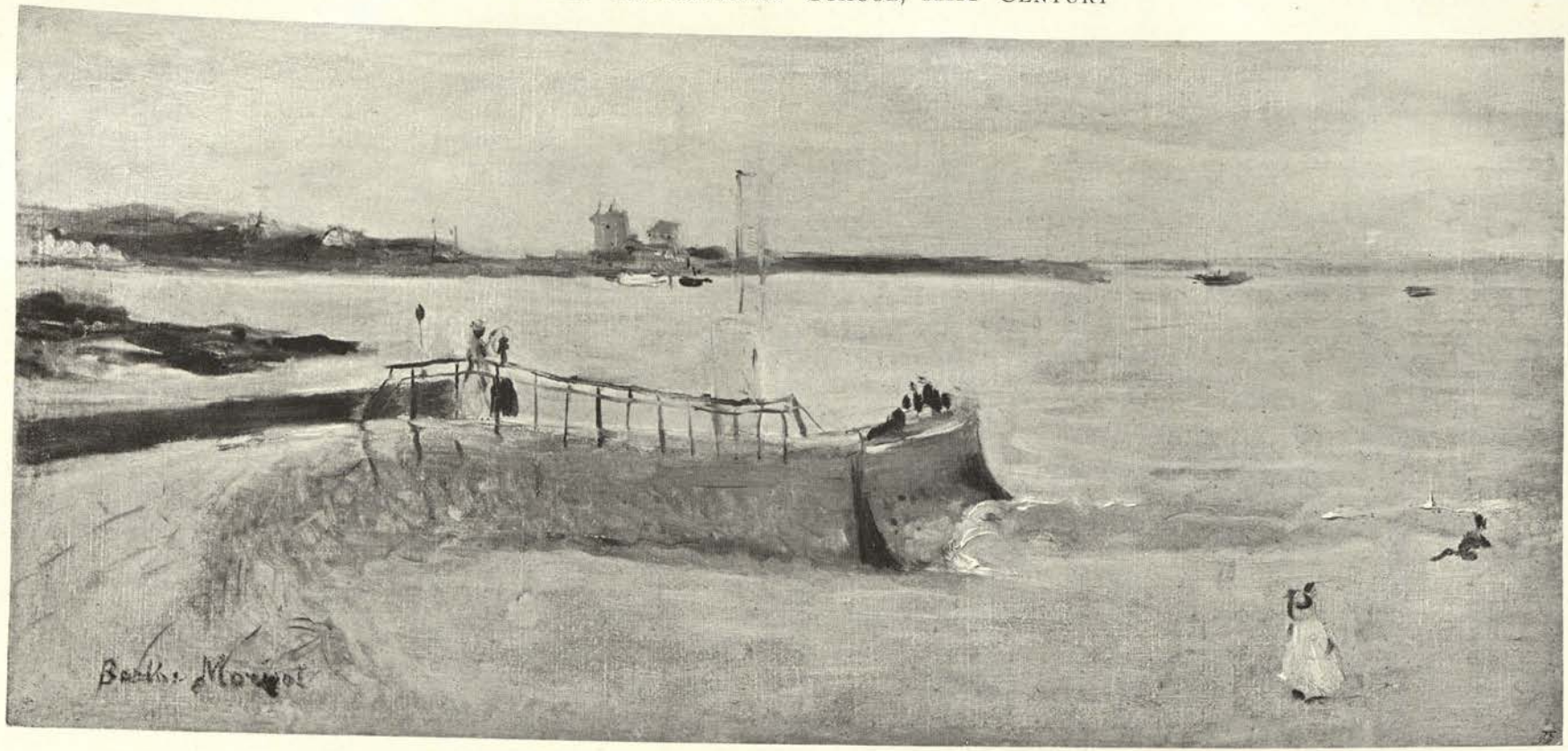
1822-1899



PORTRAIT OF A YOUNG WOMAN SEATED. REPRODUCED FROM THE ORIGINAL PAINTING BY PERMISSION OF MESSRS. DURAND-RUEL & SONS, PARIS AND NEW YORK

Mademoiselle Berthe Morisot, Painter

1840-1895

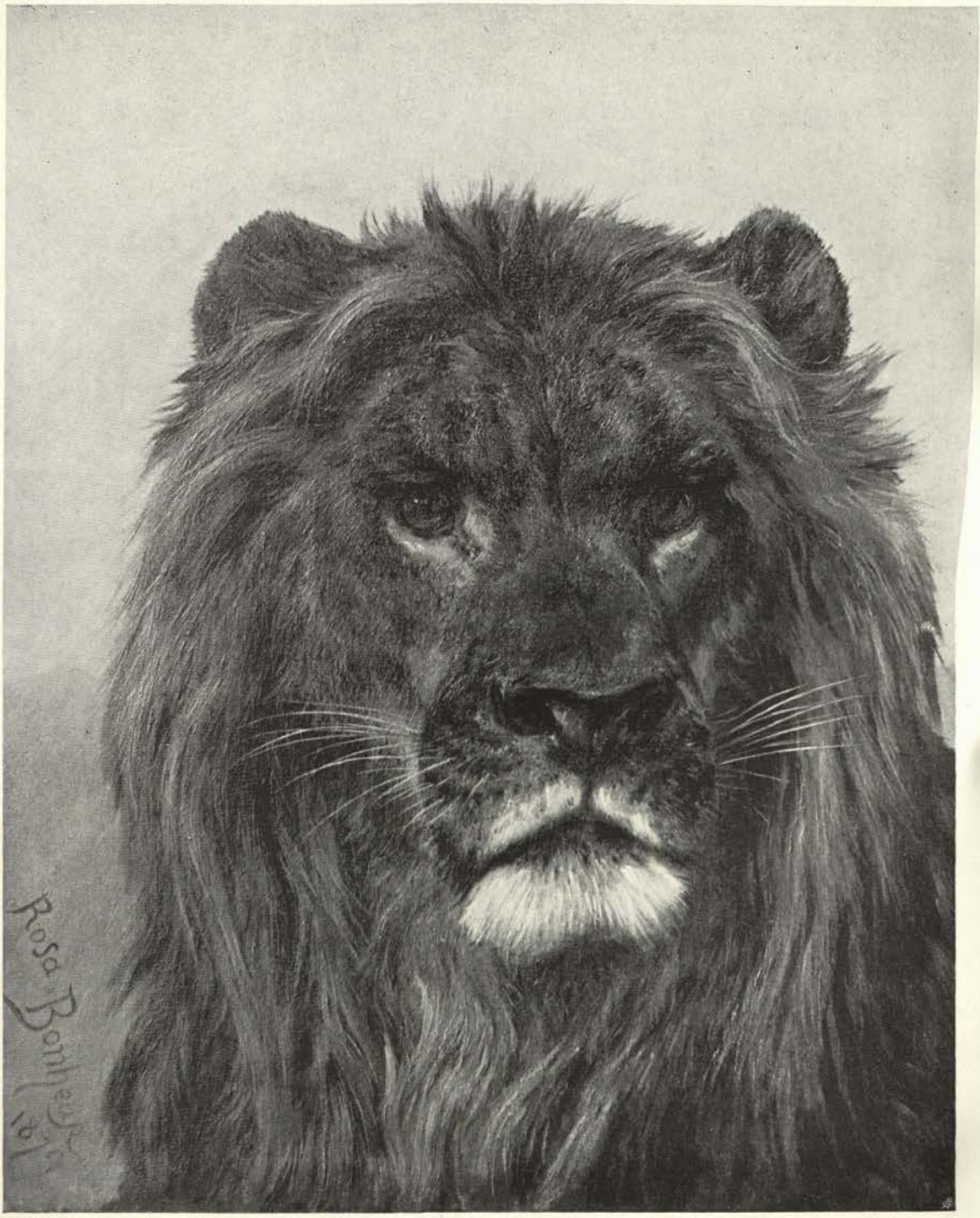


THE JETTY.—AN OUTDOOR IMPRESSION. REPRODUCED FROM THE ORIGINAL PAINTING BY PERMISSION OF MESSRS. DURAND-RUEL & SONS, PARIS AND NEW YORK

Berthe Morisot, Painter

1840-1895

French School, 1879



THE KING OF THE DESERT. FROM AN ORIGINAL PAINTING IN THE PRADO, MADRID, DATED 1879. AFTER A PHOTOGRAPH BY J. LAURENT & CO., MADRID

Mademoiselle Rosa Bonheur, Painter

1822-1899

FRENCH SCHOOL, ABOUT 1879

"BRISCO," A SHEPHERD'S DOG. AFTER THE ORIGINAL PAINTING IN THE WALLACE COLLECTION, LONDON, FROM A PHOTOGRAPH BY W. A. MANSELL & CO.

Mademoiselle Rosa Bonheur, Painter

1822-1899

A NEW SONG. FROM THE ORIGINAL PAINTING, DATED 1879, AFTER A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mademoiselle Angèle Dubos, Painter

THE BOUQUET. FROM THE ORIGINAL PAINTING, DATED 1878, AFTER A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Madame Jeanne Fichel, née Samson, Painter

MISTLETOE. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY MESSRS. BRAUN, CLÉMENT & CO., PARIS.

Madame Jacqueline Comerre-Paton, Painter

THE KNITTER ASLEEP. AFTER THE ORIGINAL PICTURE, DATED 1881, FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Mademoiselle Marie Petiet, Painter

A YOUNG ADOLESCENT. FROM A PICTURE EXHIBITED AT THE SALON IN 1878, AFTER A PHOTOGRAPH BY BRAUN, CLEMENT & CO.

Madame Laure de Chatillon, Painter

French School, 1880

PRIVATE AND CONFIDENTIAL. AFTER AN ORIGINAL PICTURE EXHIBITED AT THE PARIS SALON IN 1880

Madame Armand Émilie Leleux, Painter

SITTING FOR A PORTRAIT IN 1806. AFTER THE ORIGINAL PICTURE FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Mademoiselle Jeanne Rongier, Painter

"RÉGALEZ-VOUS, MESDAMES!" AFTER THE ORIGINAL PAINTING, DATED 1881, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mlle. Jenny Zillhardt, Painter

BY THE BANK OF A STREAM. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Mlle. Hermine Waternau. Painter

FATHER RICARD. AFTER A PAINTING EXHIBITED AT THE SALON IN 1882, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mlle. Marie Nicolas, Painter

THE LAST SURVIVORS OF A FAMILY. FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY BRAUN, CLÉMENT & CO., PARIS

Madame Félicie Schneider, Painter

PORTRAIT OF A LADY SEATED. AFTER THE PASTEL IN THE MUSÉE DU LUXEMBOURG, FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Madame Eva Gonzalès, Pastellist

1849-1883

CHARITY. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Madame Uranie Colin-Libour, Painter

"FLEURS DE SERRE." FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY BRAUN, CLÉMENT & CO., PARIS

Madame Alix Enault, Painter

ON THE SEA-SHORE. AFTER THE ORIGINAL PAINTING IN THE LUXEMBOURG, PARIS, DATED 1883, FROM A PHOTOGRAPH BY MESSRS. LÉVY & SONS, PARIS

Madame Virginie Demont-Breton, Painter

BEFORE THE DANCE. AFTER AN ORIGINAL PAINTING DATED 1887. FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Madame E. de Tavernier, Painter

DESOLATION. AFTER THE ORIGINAL STUDY FROM A PHOTOGRAPH LENT BY THE ARTIST

Madame Marie Cazin, Painter

IN THE GYNÆCEUM. DATED 1885. FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY BRAUN, CLÉMENT & CO., PARIS

Mlle. Diana Coomans, Painter

AT LOW TIDE. AFTER THE ORIGINAL PICTURE, DATED 1890. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mlle. Eugénie Salanson, Painter

"Sleep." Reproduced from a Photograph by permission of Braun, Clément & Co., the Owners of the Copyright.

Francine Charderon, Painter

THE FRUIT GIRL. AFTER THE ORIGINAL PICTURE BY PERMISSION OF MESSRS. DURAND-RUEL & SONS, PARIS

Madame Eva Gonzalès, Painter

1849-1883

STUDY FROM A MODEL. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH LENT BY THE ARTIST

Mademoiselle Dufau, Painter

A GOOD CIGARETTE. AFTER THE ORIGINAL PAINTING, DATED 1880, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Madame Delphine de Cool, née Fortin, Painter

A HOLIDAY AT SOSTHÈNE. AFTER THE ORIGINAL PAINTING, DATED 1894, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Madame Blanche Paymal-Amouroux, Painter

"STELLA MARIS." AFTER THE ORIGINAL PAINTING, DATED 1894, AND EXHIBITED AT THE SALON IN 1895, FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Madame Virginie Demont-Breton, Painter

French School, Contemporary

MATERNAL LOVE. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO., PARIS

Elizabeth Gardner (Madame W. A. Bouguereau), Painter

"THE PATHWAY TO THE VILLAGE CHURCH." AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Madame Fanny Fleury, Painter

French School, Contemporary

THE GODDESSES BEFORE PARIS. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Élisabeth Sonrel, Painter

WINTER. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLEMENT & CO.

Mlle. Louise Abbéma, Painter

THE JUDGMENT OF PARIS. AFTER THE ORIGINAL PICTURE FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Elizabeth Gardner (Madame W. A. Bouguereau), Painter

French School, Contemporary

MOTHER AND CHILD — AFTER THE ORIGINAL PICTURE

Madame Marie Cazin, Painter

THE SHEPHERD — AFTER THE ORIGINAL PAINTING

Madame Marie Cazin, Painter

French School, Contemporary

IMPRESSION OF A CITY. AFTER THE ORIGINAL PAINTING

Mademoiselle Dufau, Painter

A BASKET OF FLOWERS. AFTER THE ORIGINAL PAINTING

Madame Victoria Dubourg (Fantin-Latour), Painter

"THE DEPARTURE." REPRODUCED BY PERMISSION AFTER A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Madame Vallet-Bisson, Painter

French School, Contemporary

CHARACTER IN SPAIN — AFTER THE ORIGINAL STUDY

Mademoiselle Dufau, Painter

STUDY OF TIGERS. — AFTER THE ORIGINAL PAINTING

Madame Abran, Painter

"LES CHANDELLES." AFTER AN ORIGINAL PAINTING EXHIBITED AT THE SALON IN 1896, FROM A PHOTOGRAPH BY NEWIDEIN, PARIS

Madeleine Carpentier, Painter

IN SEARCH OF PREY. AFTER AN ORIGINAL PICTURE EXHIBITED AT THE PARIS SALON IN 1900. FROM A PHOTOGRAPH BY NEWIDEIN

Mademoiselle E. Hilda, Painter

ROMEO AND JULIET. AFTER AN ORIGINAL PAINTING EXHIBITED AT THE PARIS SALON IN 1900, FROM A PHOTOGRAPH BY NEWIDEIN

Mademoiselle A. Oppenheim, Painter

FRENCH SCHOOL, ABOUT 1892.

WILL YOU BUY? AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY MESSRS. BRAUN, CLÉMENT & CO., PARIS

Mademoiselle Consuélo Fould, Painter

CHILDREN EATING SOUP IN A CHARITY SCHOOL. FROM AN ORIGINAL PICTURE EXHIBITED AT THE PARIS SALON IN 1901. FROM A PHOTOGRAPH BY NEWIDEIN

Mademoiselle E. Herland, Painter

French School, Contemporary

COURTSHIP, FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING BY BRAUN, CLÉMENT & CO., PARIS

Mdlle. Achille-Fould, Painter

French School, Contemporary

"BÉBÉ ET ZIZON." REPRODUCED FROM A PHOTOGRAPH BY NEWIDEIN

Madame Lucas-Robiquet, Painter

"DO YOU WANT A MODEL?" FROM A PHOTOGRAPH BY NEWIDEIN

Madame Réal del Sarte, Painter

THE LESSON. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO

Mlle. Joséphine Houssay, Painter

PORTRAIT. AFTEP THE ORIGINAL PAINTING, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Madame Le Roy, Painter

FLORA. AFTER THE ORIGINAL PAINTING, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Mademoiselle Claudie, Painter

Women Painters in Belgium and in Holland

By N. Jany. Translated by Edgar Preston

AS far as we are able to ascertain, the history of the present subject takes us back to the time of Hubert and Jean Van Eyck, whose sister Marguerite made a name for herself in art. In the important volume by M. J. du Jardin, "L'Art Flamand," there is reproduced a drawing "after" a miniature by Marguerite Van Eyck, representing St. Catherine and St. Agnes, but we read elsewhere that "no work can with certainty be attributed to her."

Among women workers a century later, we find: Clara de Keyzer, Suzanne Horebout and Anna Smyters, all three of Ghent. Clara de Keyzer, who flourished about 1530, visited Germany, Italy, France and Spain. Suzanne Horebout (1503-1545) was the daughter of Gerard Horebout, a painter of Ghent, who betook himself to England, and became painter to Henry VIII. Dürer knew him at Antwerp, in 1521, and there paid homage to the skill of his daughter, who was then barely 18 years of age. She accompanied her father to England, and was there received with the utmost favour; she made a rich marriage with John Parcker (or Parker), one of the King's archers, and died full of honours in her adopted country.

Anne Smyters, who flourished about 1540, is named in words of praise by Van Mander, Vaernewyck and Guicciardini. She married the celebrated sculptor, Jean de Heere, and was the mother of Luc de Heere, the painter, who made a long stay in England, where, among other works of importance, he did a series of decorative paintings for the Earl of Lincoln.

Siret's "Dictionnaire" tells us that "in 1868, M. Lescart, a barrister of Mons, was the possessor of the only known

picture by Catherine van Hemessen. This is a half-length study of the Virgin fondling the infant Christ, with a background of landscape wherein one perceives snow. It is painted on wood, and bears the signature: 'Caterina de Hemessen pingebat.'" But there is in London an interesting portrait of a man, by her, dated 1552, and an illustration of it will be found on page 263.

Then comes a series of daughters (and a sister) of famous painters, viz: Justine van Dyck; Gertrude van Veen; Catherine Pepyn; Catherine Peeters; Anne-Marie, Françoise-Catherine and Marie-Thérèse van Thielen; and Laurence-Catherine Ykens. The daughter of Antony van Dyck was born in London, in 1641. "She was wedded at the age of 12," says Siret's "Dictionnaire," "to Sir John Stepney de Prendergast, and abjured Protestantism at Antwerp on the 19th of August, 1660. Left a widow, she made a second marriage with Martin de Carbonell. Van Dyck's daughter was unfortunate, for she found herself compelled to ask the King for a pension, which she obtained.

The daughter of Otto van Veen, known as Venius, the teacher of Rubens, was born at Antwerp in 1602. She was a pupil of her father, and married Louis Malo. The Brussels gallery contains a portrait of her father, from her brush. She died in 1643. The daughter of Martin Pepyn lived in Antwerp about 1619. She specialised in portrait work, and was received into the Corporation of St. Luke, of that city, in 1650, by virtue of being a daughter of the master.

The success obtained by the flower-paintings of Seghers and Breughel suddenly caused a great development of this special branch of art, to which, moreover, the celebrated Dutchman Jean-David de Heem, then domiciled in Antwerp, was a notable contributor. Among the women who became inspired by their example and followed their technique may be mentioned: Catherine Peeters, and the three daughters, pupils of the painter, Jean-Philippe van Thielen (himself a direct disciple of Seghers), and Laurence-Catherine Ykens.

The registers of the Antwerp Academy for 1784 contain the name of Marie Baesten, *née* Ommeganck. Siret's

Women Painters in Belgium

"Dictionnaire" also mentions (at Bruges), the daughter of Louis de Deyster, the painter. Anne de Deyster (1690-1747) attracted notice by the perfection with which she copied her father's pictures. Gertrude de Pelichy, of Utrecht (1743-1825), was appointed an honorary member of the Imperial and Royal Academy of Painting in Vienna, and at Bruges she painted the portrait of the Emperor Joseph II., and that of the Empress Maria-Theresa.

At the opening of the 19th Century, the Art of the Miniature was cultivated—as they expressed it in those days—by Marie-Josephe Dargent of Liège, a daughter and pupil of Michel Dargent, the elder, Hortense van Baerlen, and Amélie van Assche, whose sister, Isabelle Catherine, a pupil of her uncle, Henry van Assche, had devoted herself to landscape painting.

Siret's dictionary then notices a large number of women painters both historical and *genre*.

Marie-Adelaide Kindt of Brussels, who was a pupil of David and of Navez, and visited Germany and France; Julie-Anne-Marie Noël, wife of the painter, J. B. van Eycken, of Brussels; Mme. Isabelle-Marie-Françoise Geefs, *née* Corr, of Brussels, a pupil of Navez; Mme. de Keyzer, *née* Marie Isabelle Telghuis, wife of the former director of the Antwerp Academy, Nicaise de Keyzer. As to Mme. O'Connel, *née* Frédérique Miethe, of Berlin, a pupil of Begas and of Gallait, "there is (writes C. Lemonnier in his 'Histoire des Beaux Arts en Belgique'), in her wild paintings, as it were, a reflection of Rubens."

Mlle. C. de Vrient, of Ghent, sister of the painters Albert and Julien, was a flower painter of distinction, like Mlle. Renoz, Mlle. de Franchimont, Mlle. F. Capesius and Mlle. E. de Vigne. Marie Ommeganck, a sister of the renowned Balthazar Ommeganck, surnamed the "Racine des Moutons," painted several landscapes in the manner of her brother; Mlle. Euphrosine Beernaert, of Ostend, a pupil of L. Kuhnen, painted landscapes characterstic of Zeeland and the Campine. The Brussels Gallery has several of her works, including *Les Vieux Chênes, île de Walcheren*, and a *Lisière de Bois en Hollande*.

Before citing the names of the professional women

painters who continue to contribute to the fame of the Belgian School, let me say a word in admiration of the talent of sundry "amateurs" (as they are called, to distinguish them from the others), chief among whom is H.R.H. the Comtesse de Flandre. The small-sized portraits in oils painted by the Duchesse d'Ursel are restrained in manner and full of charm.

Furthermore, the pastel portraits by the Baroness Lambert de Rothschild attract attention by the richness of their colouring and their firm drawing, while those of the Comtesse Ghislaine de Caraman impress one by their distinction and their style. Madame Philippson, who is at present devoting herself specially to sculpture, has exhibited oil paintings, boldly handled and decorative in effect, and Madame Rolin-Jacquemyns has engraved in most skilful fashion several etchings representing "The Desolate Spots of the Campine."

The most notable of the women-painters of the Belgian School to-day is certainly Madame Marie Collart, who with rare skill, has chosen a path to herself whereon she walks alone with an admirable instinct for intimate rusticity, showing much deep feeling. The painting of Mlle. Anna Boch, on the other hand, is bright and gay. She formed one of the famous group of the XX., and following the example of several of its members, she has now turned her attention to the special study of light in the open air. Mlle. Louise Héger, after painting the lonely *dunes* of Flanders, and the Campine, has been studying and skilfully representing the slaty tints of the high plateau of the Ardennes.

The most interesting of the "Ménages d'artistes" existing at present in the Belgian School is that of the Wytsmans. While Rodolph Wytsman seeks out the characteristic aspects of the landscapes of Brabant and the silent spots among the Flemish towns, Mme. Juliette Wytsman, for her part represents, so to speak, the floral life of the sites chosen by her husband. She has indeed created a *genre* in which she is without a rival.

The daughters of the German engraver, Hoppe, one of whom has married Bernier, the animal painter, and the other the landscapist, Gilsoul, have likewise attained celebrity.

THE MERRY YOUNG MAN. FROM A PHOTOGRAPH BY HANFSTAENGL AFTER THE PAINTING IN THE RIJKSMUSEUM AMSTERDAM

Judith Leyster, Painter

1600(?)-1660

Women Painters in Belgium

The daughters and granddaughters of famous artists form yet another section. Mlle. Alice Ronner, of Brussels, daughter of Mme. Henriette Ronner, is beyond dispute the foremost painter of still-life in Belgium to-day. Her technical qualities are of the highest order, her *mise-en-page*, her draughtsmanship and her colour are in the grand style, and her works one and all have a really masterly air. Mlle. Marguerite Verboeckhoven, the granddaughter of the famous animal painter, has set herself to study the delicate gradations of colour seen on the Belgian littoral. Mlle. Verwée, daughter of the painter of the *Beau Pays de Flandre*, exhibits portraits, which display the wealth of her palette; and the still-life subjects by Mlle. Georgette Meunier, daughter of the engraver, Jean Baptiste, and niece of the great Constantin Meunier, are delicate both in design and in colouring. She is a pupil of Alfred Stevens.

Mme. Destrée-Danse and Mlle. Louise Danse, daughters of Auguste Danse, the engraver, have revealed themselves worthy of their father's high gifts. Mlle. Wesmael, in some remarkable landscapes, and Mme. Marie Durand, who has done some interesting heads, both prove that in Auguste Danse the teacher is fully worthy of the artist.

With regard to Mlle. Alix d'Anethan, C. Lemonnier, in his "History of Belgian Fine Art," writes in the following terms:—"In the Antwerp Salon of 1882 were two canvases by Mlle. d'Anethan, *L'affiche* and *L'Enfant malade*, which had the freshness and the limpidity of Chardin, with a grace, a delicacy of touch, a feminine sense revealing the teaching of that most imperious of masters, Alfred Stevens." Mlle. Berthe Art, too, followed this prodigious master painter. She has made her position by means of pastels which, while preserving their natural charm, have all the solidity of oil-paintings.

Mlle. Marie Antoinette Marcotte at first devoted herself to the representation of the life of the poor. Since then, however, she has created an altogether original *genre*, which has won for her many a success—the painting of glass-house interiors. She was "coached" by Emile Claus, the landscapist, among

whose pupils were Mme. de Weert and Mlle. Montigny.

The number of women painters is ever on the increase. There were as many as thirty-nine represented at the Brussels Salon of 1848, while at the last Brussels Salon in 1903, they were more than a hundred; and to close this rapid survey of feminine art in Belgium, I may record a success of another kind. In 1904, Mlle. L. Brohée, after the various eliminating trials, found herself among the half-dozen artists permitted to take part in the final examination for the Prix de Rome.

Machteld van Lichtenberg, wife of Egbert van Boecop, is the first name of a Dutch woman painter given in Siret's "Historical Dictionary." She was born at Utrecht, of noble family, and made a speciality in portrait painting. Her name is mentioned by J. van Beverwyck. Her daughter Cornélie also took up painting, and died at a great age in 1629.

Marguerite Godewyck, of Dordrecht (1627-1677), was styled a "second Anne Schurman." She was one of the most learned women of her time, and was further surnamed "La Perle de la Jeunesse de Dordrecht," and "La Fleur du Paradis des Arts et des Sciences." She specialised in portrait painting. Judith Leyster, of Haarlem, likewise enjoyed great fame. "From the year 1613 she was a member of the Guild of St. Luke, of Haarlem. In 1635 she had a pupil, Guillaume Wauters by name, who on leaving her entered the studio of Franz Hals. She was married at Heemstede on the 1st of June, 1636, to the painter Jean Molenaer, also a native of Haarlem. She is eulogistically mentioned by Th. Schrevelius, the historian of Haarlem, who describes her as a famous woman, justly, as he remarks, called "the true guide in the arts"—(*de Ware Leyster in de Konst*), her name Leyster signifying 'Guide.'" She died in 1660.

The most celebrated of the Dutch women painters of the 18th century was Rachel Ruysch, of Haarlem. Her flowers and fruit, painted with keen spirit and with extraordinary firmness, are extremely rich and varied in their arrangement. She was a pupil of Guillaume Aelst. In 1695 she married Jurian Pool, and was

Women Painters in Holland

admitted into the Hague Corporation of Painters in 1701, the same year as her husband. Without neglecting her duties as a mother (she had ten children) she was constantly devoted to her art. In 1708 she was appointed Court Painter of the Elector Palatine. Poets have sung the virtues and the gifts of this renowned woman.

Agathe and Cornélie van der Myn, sister and daughter of Herman van der Myn, accompanied the latter when he settled in London. Notable work was produced by three miniaturists: Henriette van Pee, wife of Herman Wolters, was born at Amsterdam, in 1692, and became her father's pupil. Peter the Great and the King of Prussia visited her studio, which had a high reputation, and the customary poets wrote the customary verses in her honour. Caroline-Petronille van Cuyck was made an honorary member of the *Pictura* of the Hague, in 1777. Anne Folkema, who lived between 1695 and 1768, was an active assistant of her brother, Jacques, in his numerous works. Nor must one forget Alida Carré, who confined herself, for the most part, to painting fans; Mlle. Van Kooten, whose name was inscribed in 1765 on the registers of the Confrérie de St. Luc, at Utrecht; Marguerite Wulfraat, of Arnhem (1678-1738), and Elisabeth Gertrude Wassenberg, of Groningue, (1726-1782), who painted *genre* and portraits.

At the opening of the 19th century the women painters of still-life, flowers and fruit, were still in large numbers.

An interesting figure who has left a poetical memory is Cornélie Lamme, of Dordrecht, who married J. B. Scheffer, and was the mother of the celebrated painters Henry and Ary, who belong to the French School. After the death of her husband she settled in Paris, and there ended her days. Her attainments, her wit, her eminent merits, made her one of the most remarkable women of her day. She was a draughtsman and an engraver.

The name of Henriette Ronner is one of great popularity. This indefatigable artist is known as "the painter of cats," and she has charmingly "hit off" both the heavy laziness of the mature animal, and the frolicsomeness of the kitten.

Women Painters of the World

The flower pictures by Mme. van de Sande-Bakhuyzen, of the Hague, so well known, tempted that excellent engraver, Philippe Zilcken, who has " translated " with marvellous success their freshness and their *éclat.* Mme. Bilders van Bosse, of the Hague, is well known by her skilfully drawn and powerfully painted landscapes, and Mlle. Thérèse Schwartze, of Amsterdam, a painter of high merit, has the art of giving character to a portrait; and knows how to group her figures and paint them in strong and sombre tones. Mme. Mesdag van Houten, of the Hague, wife of the famous marine painter, affects the landscape at dark, and realises fully the melancholy tenderness of the hour.

It may be interesting now to name a truly remarkable artist who never exhibits—Mlle. Barbara van Houten, niece of Mme. Mesdag van Houten. She is an excellent painter of figure pictures and still-life; her etchings are of the highest quality, and embrace a large number of subjects—interiors with lamp effects, children's heads, landscapes, dead birds, bouquets of enormous sunflowers and gaudy tulips. Further, she has interpreted in masterly fashion, Eugène Delacroix, Jules Dupré, Gustave Courbet and other great masters of the French School.

Mention must be made of Mme. Bisschop-Robertson, who paints popular subjects with astounding vigour; Mme. Marie Heyermans, whose pictures deal with the life and surroundings of the poor; Mlles. Anna Abrahams and Anna Kerling, whose charming still-life pieces are coloured now in bright, now in sombre, tones; Mme. la baronne Hogendorp S' Jacob, of the Hague, who has turned her attention to flower painting; Mlle. Nelly Bodenheim, who does some very clever comic scenes, for the benefit of children; and Mlle. Wally Moes, of Amsterdam, a painter of portraits and peasant subjects.

Last we come to Mlle. Marius, whose fair-tinted and most distinguished still-life works have been seen and admired. She is an excellent art critic, and is now publishing an important work on Dutch painting of the 19th century.

N. JANY.

FLEMISH SCHOOL, 1552

PORTRAIT OF A FLEMISH GENTLEMAN AFTER THE ORIGINAL PAINTING IN THE NATIONAL GALLERY, LONDON, FROM A CARBON PRINT BY BRAUN CLÉMENT & CO., PARIS

Catharina van Hemessen, Painter

16th Century

YOUNG MAN ENCOURAGING A GIRL TO SMOKE AND DRINK. FROM A PHOTOGRAPH BY W. A. MANSELL & CO., AFTER THE ORIGINAL PICTURE IN A PRIVATE COLLECTION

Judith Leyster, Painter

1600 (?)-1660

PICTURE OF FRUIT WITH INSECTS AND LIZARDS. FROM A PHOTOGRAPH BY ANDERSON AFTER THE ORIGINAL MASTERPIECE IN THE PITTI GALLERY, FLORENCE

Rachel Ruysch, Painter

1664-1750

AFTER A PHOTOGRAPH OF THE ORIGINAL PAINTING

Mme. Gilsoul-Hoppe, Painter
Belgium

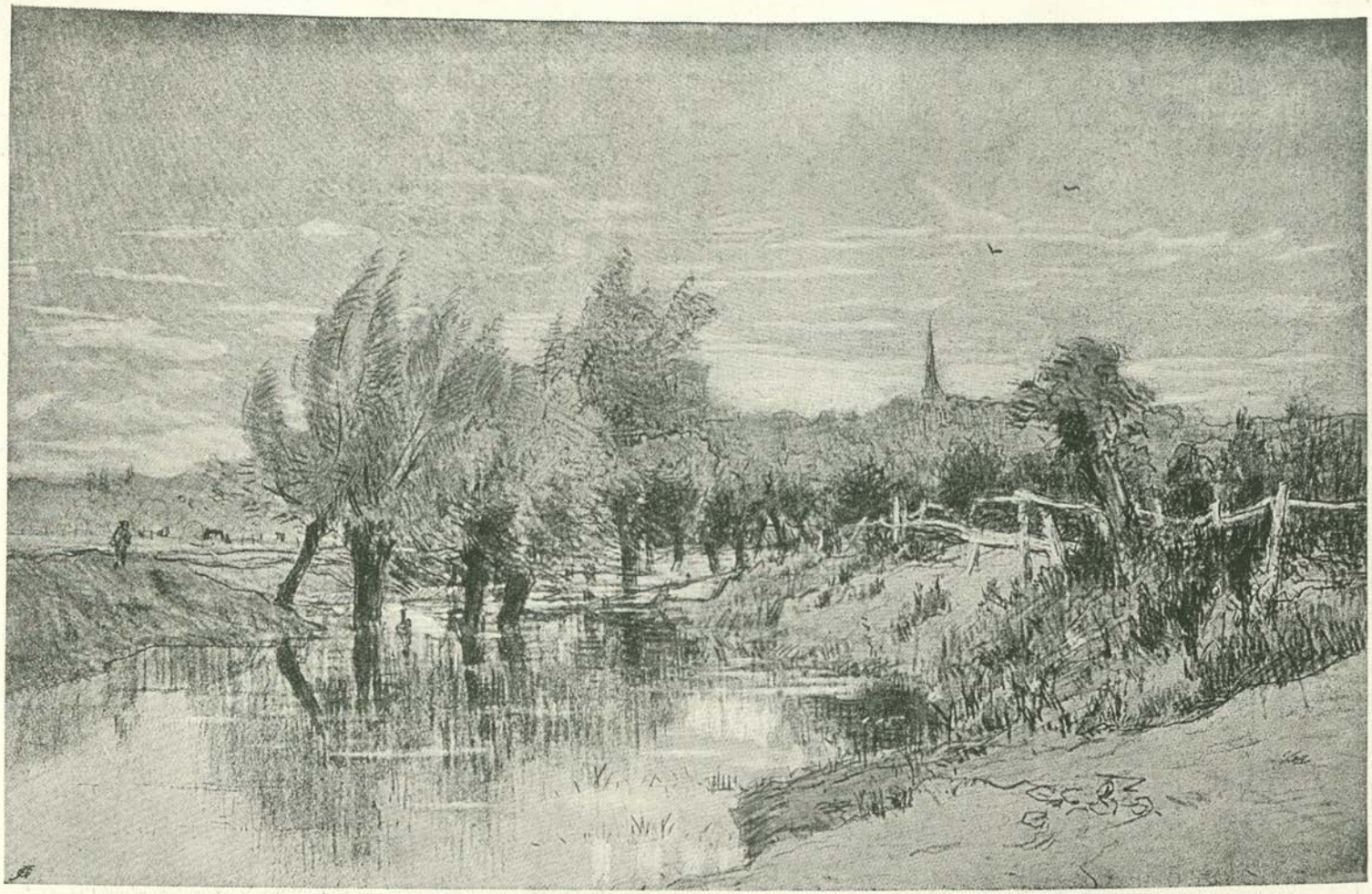
AFTER A PHOTOGRAPH OF THE ORIGINAL PAINTING

Baronne van Hogendorp, Painter
Holland

STUDY OF STILL LIFE: ROSES IN A BASKET. FROM A TRANSLATOR'S-ETCHING BY P. ZILCKEN

Madame G. J. van de Sande Bakhuyzen, Painter
Holland, 1826-1895

DUTCH SCHOOL, BETWEEN 1880-1890



LANDSCAPE NEAR OOSTERBEEK

FROM THE ORIGINAL CHALK DRAWING

Mevrouw Marie Philippine Bilders van Bosse, Painter

1837-1900

Dutch School, late XIX Century

A BLEAK PASTORAL SCENE — AFTER THE ORIGINAL WATER-COLOUR

Madame Mesdag van Houten, Painter

A WINDMILL AT HEELSUM — AFTER THE ORIGINAL OIL PAINTING

Madame Marie Philippine Bilders van Bosse, Painter

1837-1900

PORTRAIT STUDY OF A GIRL. AFTER THE ORIGINAL PICTURE

Mlle. Barbara van Houten, Painter

ORPHANS. FROM A PHOTOGRAVURE OF THE ORIGINAL PICTURE PAINTED IN 1887

Mlle. Thérèse Schwartze, Painter

PORTRAIT OF MLLE. THÉRÈSE SCHWARTZE, PAINTED BY HERSELF FOR THE UFFIZI GALLERY, FLORENCE, BY REQUEST OF THE ITALIAN GOVERNMENT. REPRODUCED FROM A PHOTOGRAPH BY BROGI

Mlle. Thérèse Schwartze, Painter

A POOL NEAR OOSTERBEEK. AFTER THE ORIGINAL PAINTING

Madame Bilders van Bosse, Painter
1837-1900

WITH THE POOR AT HOME. REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING

Mademoiselle E. Marcotte, Painter
Belgium

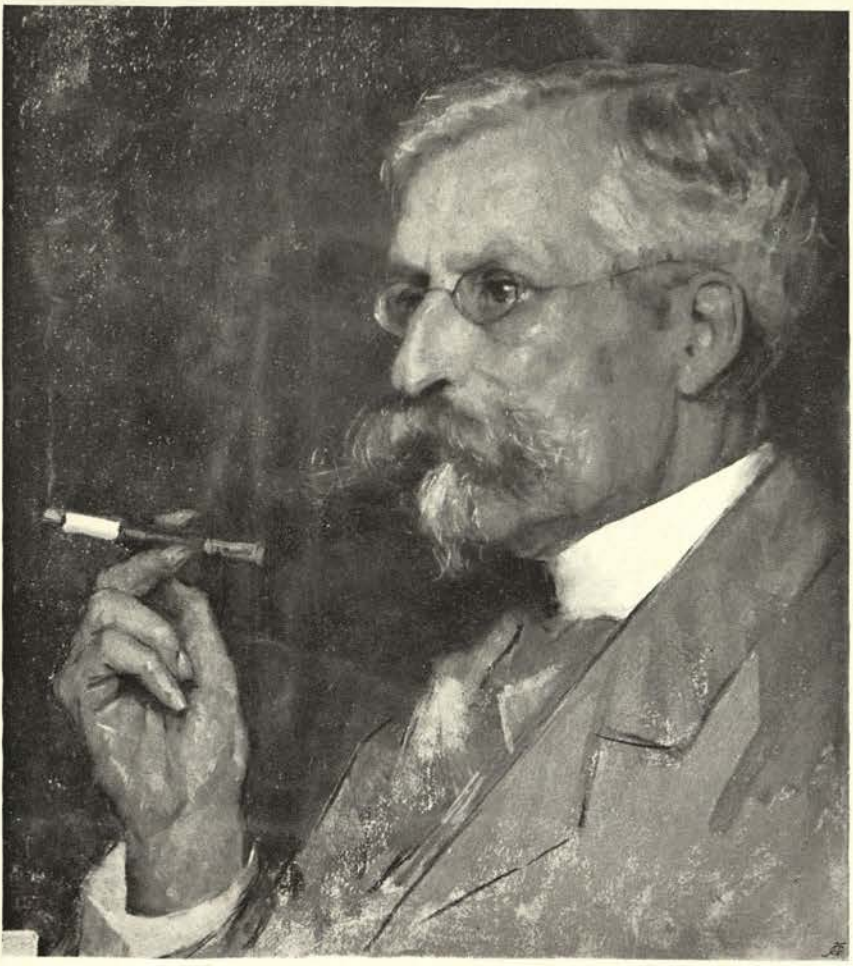
PORTRAITS OF THE CHILDREN OF MR A. MAY, AMSTERDAM. REPRODUCED FROM A PHOTOGRAPH OF THE ORIGINAL PASTEL

Mademoiselle Thérèse Schwartze, Painter and Pastellist

Dutch School, Contemporary

"LOUTJE." FROM A SKETCH

Mlle. Barbara van Houten, Painter



PORTRAIT OF A. G. C. VAN DUYL, AUTHOR. FROM A PHOTOGRAPH OF THE ORIGINAL PASTEL

Mlle. Thérèse Schwartze, Pastellist and Painter

Flemish School, Contemporary

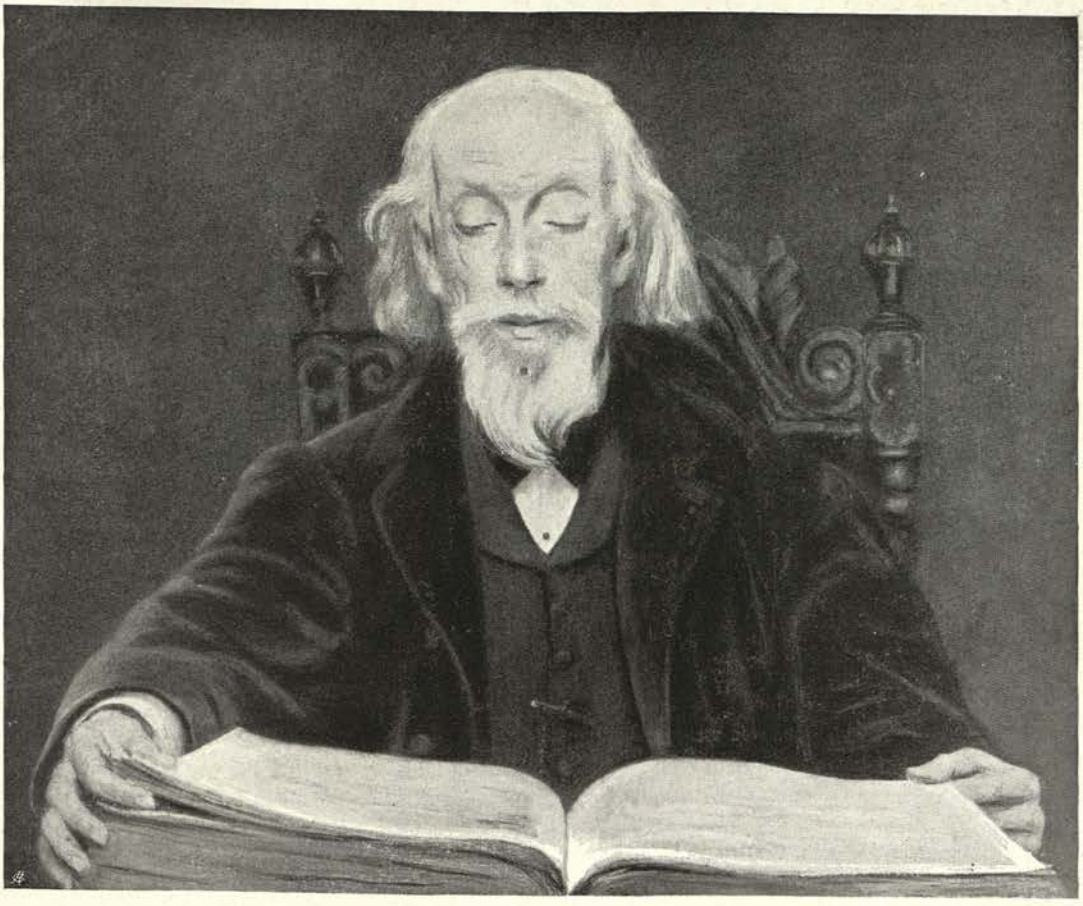
STUDY OF STILL LIFE: GRAPES AND PARTRIDGES. AFTER A PHOTOGRAPH OF THE ORIGINAL PAINTING

Mademoiselle Berthe Art, Painter

Flemish School, Contemporary

PORTRAIT STUDY OF THE COUNTESS FLORENCE FABBRICOTTI

Baroness Lambert de Rothschild, Painter



PORTRAIT OF MONSIEUR GEVAERT. REPRODUCED FROM THE ORIGINAL PAINTING

Baroness Lambert de Rothschild, Painter

PORTRAIT OF MLLE. DETHIER. AFTER A PROOF OF THE ORIGINAL ETCHING

Mlle. Louise Danse, Painter-Etcher
Belgium

A DUTCH PEASANT WOMAN. FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING

Madame Suse Bisschop-Robertson, Painter
Holland

"THE LAST MOVE." REPRODUCED FROM THE ORIGINAL PAINTING BY PERMISSION OF MESSRS. BRAUN, CLÉMENT & CO., PARIS, OWNERS OF THE COPYRIGHT

Madame Henriette Ronner, Painter

NEW TENANTS—NOUVEAUX LOCATAIRES. AFTER THE ORIGINAL PICTURE. FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO., PARIS, OWNERS OF THE COPYRIGHT

Madame Henriette Ronner, Painter

STUDY OF A HERON, FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING

Mlle. Georgette Meunier, Painter

THE MASSACRE OF THE INNOCENTS, AFTER MATTEO DI GIOVANNI DA SIENA

Madame Marie Destrée-Danse, Etcher

A SUNSET IN THE CAMPINE. REPRODUCED BY PERMISSION FROM AN ETCHING AFTER THE PAINTING BY JOSEPH COOSEMANS IN THE BRUSSELS MUSEUM

Mademoiselle E. Wesmael, Etcher

LILIES IN THE COURTYARD OF A HOUSE OF REST AT BRUGES. AFTER A PHOTOGRAPH OF THE ORIGINAL PAINTING

Madame Juliette Wytsman, Painter

In Germany and Austria, in Russia, Switzerland and Spain

By Wilhelm Schölermann. Translated into English by Wilfrid Sparroy

HEN we look into the past history of the present subject, the first German name we come upon is that of the Nun of Nuremberg, Sister Margareta, who worked from 1459 to 1470, and who copied many religious works. A century later, at Udina, in Italy, Irene von Spilimberg was born, descending from a noble German family; and although Irene died at the age of nineteen, she yet lived long enough to win the hearty admiration of her great master, Titian. As a picture by Irene von Spilimberg could not be obtained for this book, the editor has begun the German section with Anna Maria Schurman and with Maria Sibylla Merian. The first was a clever painter-etcher as well as the most learned lady of her time; the second was the daughter of Matthew Merian, and the exquisite studies she made, in water-colour, of insects and of plants and flowers, have never been excelled in their own line.

From Maria Sibylla Merian (1647-1717) we pass on to an admirable mezzotint, after Morland, by Maria Prestel, who died in 1794; and then we are brought into the heart of the 19th century by the searching industry and skill of Anna Maria Ellenrieder, a very capable painter-etcher, who lived between the years 1791 and 1863. Ellenrieder looked to the past for her inspiration, going to the art of the early Dutch masters. She has little or nothing in common with the other German women artists of her time. How different is her ideal, for instance, from that of the well-known painter of historical subjects, the Baroness Hermione von Preuschen, whose dramatic and sensational spirit appeals so strongly to the great public, as in that

canvas in which is represented the Corpse of Irene von Spilimberg, young and beautiful, lying in state in her Venetian gondola, draped with black and covered with flowers. Artists do not often care for pictures of this romantic type; and they find higher and more subtle qualities in the quiet wisdom of Julie Wolfthorn, a Berlin painter of note, and a follower of the modern school of psychological portraiture. Julie Wolfthorn combines depth of feeling and refinement of taste with keenness of penetration into the mystery of individual character. Her portrait of a young sculptor, given in the illustration on page 304, is a good example of the painter's methods.

Another Berlin artist of note is Fräulein Käthe Kollwitz, whose principal field of artistic expression has hitherto been restricted to the burin and copper plate. She has studied etching almost entirely by herself, and by dint of persistent courage and skill has developed her gifts in a direction all her own. The subjects that appeal most forcibly to her mind are taken with scarcely an exception from the darkest and most painful sides of social life and social unrest. Take a glance at the father, mother, and child, reproduced on page 302, and entitled "Destitution and Despair." Are you not inclined to marvel, almost, how a woman had the courage to depict, without flinching, the sad truths of such bitter poverty? Can you not fancy that you hear the moan of misery, the shrill scream of starvation, the cries of rebellion and death, as when, on the outbreak of the strike, the bulk of the working classes casts itself upon the streets? Such masses in motion have been made real to us in her series of plates from the "Peasants' War."

An artist of considerable versatility and intuition is Dora Hitz, of Berlin. Born at Altdorf, near Nürnberg, she began her studies at Munich, afterwards continuing them at intervals in Paris. In 1878 she acted upon the invitation of Carmen Silva, the Poet-Queen of Roumania, and executed a series of decorative panels for the royal castle of Pétès, at Sinaivo, the pictorial subjects of which were chosen from the literary works of her Majesty. Four years later she settled in Paris,

and there she remained till 1891. During all that time her industry never flagged, and she was much indebted to the friendly interest which Eugène Carrière took in her work. The portrait of a little girl which may be seen here on page 303, belongs to the modern collection in the Berlin National Gallery.

Our next lady painter, though of German descent, her grandfather being a native of Hamburg, was herself born in Sweden. Her name is Jeanna Bauck. When she was twenty-three years of age she saw the fulfilment of her life-long yearning to go to Germany for the purpose of studying painting, and there, with a few short breaks, she has remained ever since, first in Dresden and Düsseldorf, and then at Munich, where she has now taken up her abode. She was also in Paris for a while, for the sake of study. At first exclusively a landscapist, she afterwards turned to portrait painting, an example of which may be found on page 300. For seven years (1897-1904) she lived in Berlin, and painted landscapes and portraits alternately, whilst superintending a flourishing school of art for ladies. In drawing your attention to her landscape on page 301, I should like to add that Jeanna Bauck takes rank among the most serious women painters of to-day.

There is yet another portrait painter who deserves a memory for the sake of her refinement and sensibility. I refer to the wife of Wilhelm Jensen, the historical novelist and poet of Schleswig-Holstein. Now, Frau Marie Jensen (Munich), once a pupil of the late Emil Lugo, devotes herself to her art in private. Most of her portraits, too, give proof of this same love of retirement, originating as they do in the family circle (see page 303).

The portrait of a lady, on page 300, is the work of that very gifted portrait painter, Fräulein Maria Davids. This capable artist has produced some excellent likenesses; among others those of the poet Gustav Frenssen, of Professor Weber, of Freiburg, of Fräulein von Sydow, a daughter of the Minister of State, and of Frau Vermehren of Lübeck. Another portrait painter of fame and much power of expression, is Frau Vilma

Parlaghy, her draughtsmanship being particularly good. Hungarian by birth, she lives and works for the most part in the German capital. Her handling of the brush is vigorous, yet sober, her colouring is warm and harmoniously balanced, and her insight into character quite strikingly true and convincing. The finest and most successful efforts, in my opinion, are the portrait of the aged Field-marshal Count von Moltke, taken in his eighty-ninth year, shortly before his death, and that of Windhorst, the German statesman.

In Austria, in the dominions of the Emperor Francis Joseph, women painters are numerous, but those of more than average gifts are not perhaps so plentiful as elsewhere. In the Bohemian capital of Prague, Fräulein Hermine Laucota has worked her way up to a position of distinction quite on her own grounds. Leading a most retired life, devoted chiefly to the pursuit of natural history and art, she studied first in Prague, and then partly at Antwerp and in Munich, but since the year 1888 she has resided altogether in her native town. It is not in colours so much as in etching on the copper plate that she has found her medium of artistic expression, and the subjects she has chosen are for the most part of a symbolical character, as in the distinguished etching on page 307.

To come to Vienna, a couple of names of good repute occur to me: Frau Olga Wisinger-Florian and Frau Tina Blau-Lang, the latter a refined landscapist (see pages 306 and 308). The two views of the Prater will speak for themselves. With their charming freshness and their genial breadth of handling, they tell us as plain as words that "all's right with the world" in the springtime. Every touch is so bracing that it needs no praise. Frau Blau-Lang is an optimist beyond a doubt, and that as much by temperament as by choice of motive.

And when we look beyond Austria and Germany, we find everywhere among women the same enthusiasm for art, and the same unflagging courage in mastering the difficulties that thwart their every effort. That their persistence has been crowned with much success is shown in a very remarkable manner

by this present book. How admirable, for instance, is the work done in Finland by Maria Wiik and Helene Schjerfbeck! In Switzerland, too, if we take a glance at the country where Anna Wasser, at the beginning of the 18th century, achieved fame by her paintings—there, too, we are welcomed by a particularly interesting painter's painter, Mdlle. Louise Breslau, who, with her thorough knowledge of modern realism, never truckles to the taste of the general public; and there, also, we find another woman painter whose art has been inspired on several occasions by the life of Christ: a woman painter so much occupied with the conception of her pictures that her technique has a tendency to lag behind the almost literary eloquence of her design. But Mdlle. Ottilie Roederstein is nevertheless an artist of real ability.

From Switzerland we must turn to Spain if we would do for ourselves what the accompanying illustrations will do for us in the pleasantest of pleasant ways. Take, for example, the airy, fresh, excellent landscape, a "Scene at Comillas," painted in water-colour by the Infante Doña Paz de Bourbon. Then, again, the "Carriage Race at Naples," by Doña Stuart Sindici, with its splendid dash and dexterity of composition, and the court outside a "Roman Hostelry," by Elena Brockmann, likewise a sunny scene, simply teem with warmth and colour, and with life and beauty. Not quite so strong and independent are the "Fisher Boys," by Antonia de Bañuelos, the conception and the execution alike being apparently inspired by that mild and noble master of Spanish painting, Esteban Murillo. Again, in Russia, we meet with a portrait-painter, Olga de Boznańska (page 316), whose work unites a certain independent character of its own with the influences of her Parisian training: qualities that marked in a much higher and more perfect degree the pictorial appeals of that young and marvellously spirited genius whose premature death cut short a career of infinite promise: Marie Bashkirtseff, the friend of Bastien Lepage, and a realist full of subtlety and of penetration.

WILHELM SCHÖLERMANN.

Some Finnish Women Painters

By Helena Westermarck, Critic and Painter

ART in Finland, pictorial art, like much else in that country, is a young growth. It is in the nineteenth century that we are first able to verify its existence, and it is only in the year 1840, or thereabouts, that we find any traces of women who seriously devoted themselves to the study of painting. The pioneers in this may be said to be Mathilda Rotkirch and Victoria Abey.

Somewhat later, in or about 1870, Fanny Churberg, after working in Düsseldorf and Paris, evinced much independent and original talent in landscape painting, her art having also an inaugural character, in that she was the first who applied herself to the decoration of textile fabrics, adapting to her purpose the old national Finnish patterns, a practice which has since then had a large following in the field of applied design. Her career, unfortunately, was soon ended by illness and an early death. After her came the generation of women artists who are at present carrying forward a young school of enthusiastic workers.

In the sphere of painting, the women artists of Finland study under much the same circumstances as their male comrades. The Schools of Art subsidized by the State are open both to male and to female pupils, and this applies also to all prizes and rewards of merit. Some account of the principal women painters may be of interest.

Maria Wiik (1853), after an apprenticeship in the Finnish Schools of Art and in Professor Becker's Private Academy, spent several years of study in Paris—occasionally moving her easel in the summers to Brittany, to Normandy, or even to St. Ives, in England. She has further developed her art in later years by visits to Holland and to Italy. Her talent lies in the direction of portrait and genre painting and she has

now the name of being among the best Finnish portrait painters She has executed many public commissions, such as the portrait of the Professor at the Rein University in Helsingfors, for the Finnish Literary Society, and that of the poet, Z. Topelius, for a large public school for girls. Many will remember her portrait of the School Inspector, Ohberg, which now hangs in the Helsingfors Board School. Maria Wiik has exhibited at the Paris Salons, and at picture exhibitions in Moscow, Copenhagen, and Dresden, and besides the prizes awarded her in her own country, she has received a bronze medal in Paris (1900) for a picture painted in St. Ives, called, "Out into the World."

Helene Schjerfbeck (1863), also a pupil of the Finnish Schools of Art and of Prof. Becker's Private Academy, continued her studies in Paris and afterwards visited Brittany, England, Austria and Italy. She has painted some important historical pictures, taking her subjects from Finnish and Swedish history, as in her two admirable paintings, "Liuköping's Prison in 1600" and "The Death of W. v. Schwerin." She has also painted a few landscapes and a number of genre pictures, many of them with subjects taken from French and English life. Helene Schjerfbeck has exhibited both at home and at the Paris Salons, has twice been awarded the lesser money prize given yearly by the Finnish State (for the two historical pictures mentioned above), while at the Exhibition in Paris in 1889, she received a bronze medal. She has also held an appointment as teacher in the Finnish Academy of Art, in the department of painting and in the drawing class from the living model. Her many pictures have been among the best that our women artists have produced.

Venny Soldan-Brofeldt (1860) is another pupil of the Finnish Schools of Art and of Prof. Becker's Academy, and has studied later in Paris, and in Spain and Italy. Her best work is in the genre style, many of her pictures being very characteristic and true scenes of Finnish peasant life, such as "Meal time in a Peasant's Hut" and "Pietists." Her landscapes, too, are remarkable for a sensitive conception of Nature; especially is this true of her pictures of our coast scenery, with its low granite

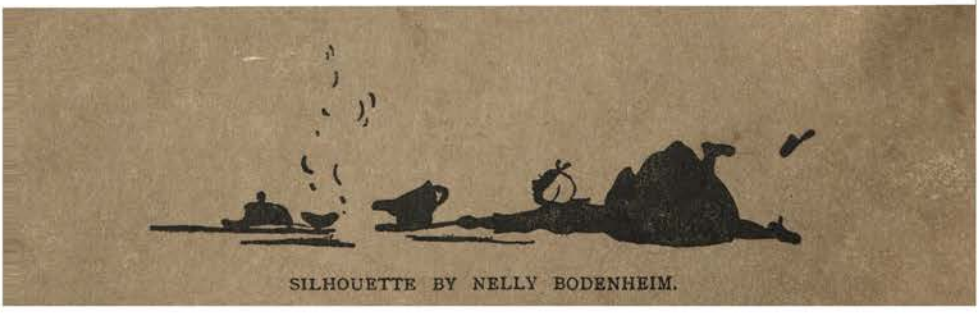
rocks, washed over by the sea waves. Mrs. Soldan-Brofeldt has illustrated also some books for children, among others a part of a large Scandinavian edition of Topelius' Saga tales for children. At the Paris Exhibition of 1889, she received a "Mention Honorable," and in 1900, a bronze medal. She is the wife of the author, Juhani Aho. Brofeldt. Mrs. Soldan-Brofeldt's work is not illustrated in this book, as a photograph of her most important picture was broken into fragments in its journey from Finland to London.

It is characteristic of all these painters that their artistic bias was determined by their study in Paris of the French naturalists, who inspired them with a stern respect for drawing, and taught them to study Nature seriously. Starting from this common standpoint, they have, whilst working in their own way, developed along their own individual lines.

Many another woman artist deserves mention, but the limited space at my disposal permits me to give only a list of their names.

There is Ellen Thesleff, a figure painter; there is Elin Danielson-Gambogi (wife of the Italian painter, R. Gambogi), well-known for her portraits and landscapes; there is Julia Stigzelius de Cock (wife of the Belgian artist, Césare de Cock), a clever landscape painter; there is Amélie Lundahl, figure painter; and Ada Thilén, with her landscapes; and Hanna Rönnberg, with her subject pictures and outdoor scenes; and Anna Sahlstén, a figure painter; and last, but not least, I name Annie Torselles-Schybergson, a good painter of animals.

HELENA WESTERMARCK.



SILHOUETTE BY NELLY BODENHEIM.

"A MEETING." AFTER THE ORIGINAL PAINTING IN THE LUXEMBOURG, PARIS, FROM A PHOTOGRAPH BY LEVY & SONS, PARIS

Mademoiselle Marie Bashkirtseff, Painter

1860-1884

German School, XVII Century

PLANT STUDY PAINTED IN WATER-COLOUR ON VELLUM. AFTER ONE OF THE MANY DRAWINGS BY THE SAME ARTIST IN THE BRITISH MUSEUM. THEY ONCE BELONGED TO SIR HANS SLOANE, WHO PURCHASED THEM AT A HIGH PRICE.

Maria Sibylla Merian (Frau Graff), Painter

1647-1717

ANNA MARIA SCHVRMANN
AETAT. XXXIII. CIↃ.IↃ.CXL
Coenitis hic picta nostros in imagine vultus:
Si negat ars formã, gratia vestra dabit.
A.M.à S. Fec.

PORTRAIT (ETCHED BY HERSELF) OF ANNA MARIA SCHURMAN PERHAPS THE MOST FAMOUS LINGUIST OF HER TIME IN EUROPE

Anna Maria Schurman, Painter-Etcher
1607-1678

PLANT STUDY PAINTED IN WATER-COLOUR ON VELLUM. REPRODUCED FROM THE ORIGINAL DRAWING IN THE BRITISH MUSEUM

Maria Sibylla Merian (Frau Graff), Painter
1647-1717

GYPSIES ON A COMMON

AFTER GEORGE MORLAND

Frau Maria Catharina Prestel, Engraver
Died 1794

PORTRAIT OF A WOMAN. FROM THE ORIGINAL ETCHING IN THE BRITISH MUSEUM

PORTRAIT OF A MAN. REPRODUCED FROM THE ORIGINAL ETCHING IN BRITISH MUSEUM

Anna Marie Ellenrieder, Painter-Etcher

1791-1863

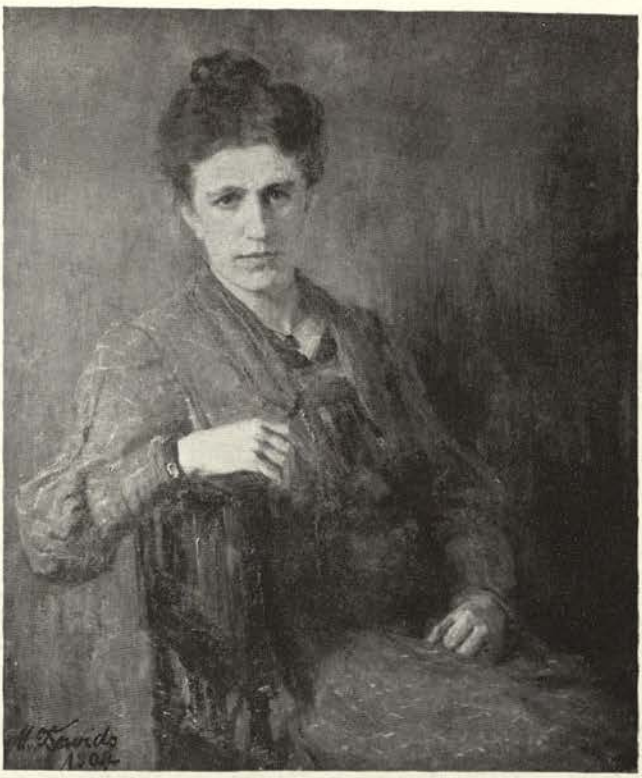
A GIRL OF BOHEMIA. FROM A PHOTOGRAPH BY BRAUN CLÉMENT & CO. PARIS

Caroline von Maupeou, Painter

BRETON GIRL PRAYING. FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

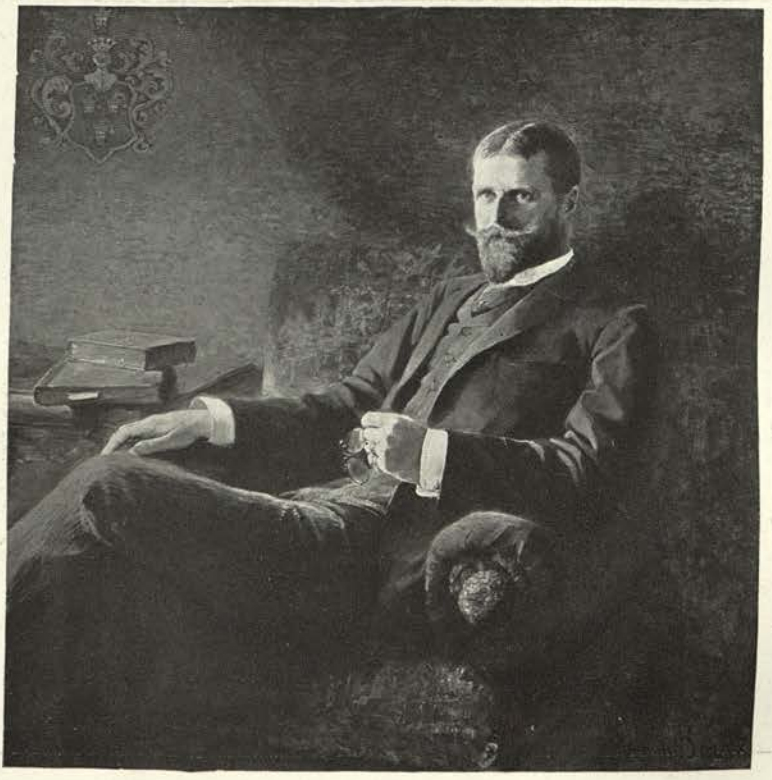
Frau Adelaïde Salles-Wagner, Painter

German School, Contemporary



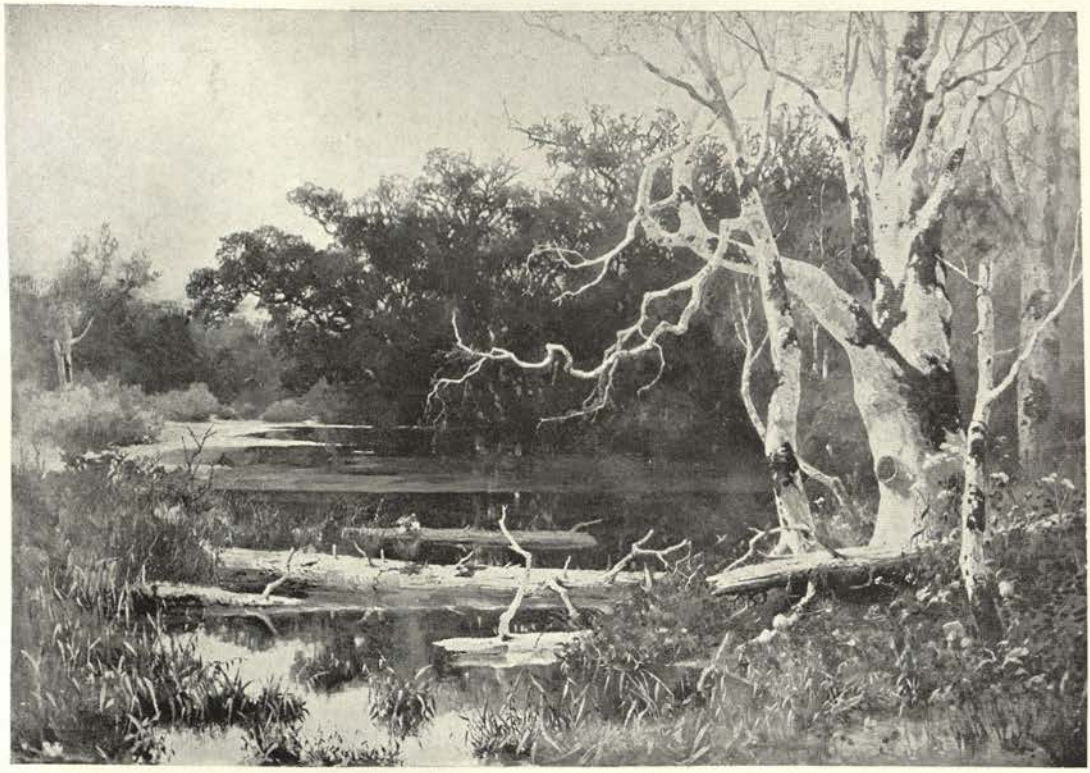
PORTRAIT OF FRÄULEIN VON SYDOW. FROM THE ORIGINAL PAINTING

Fräulein Maria Davids, Painter



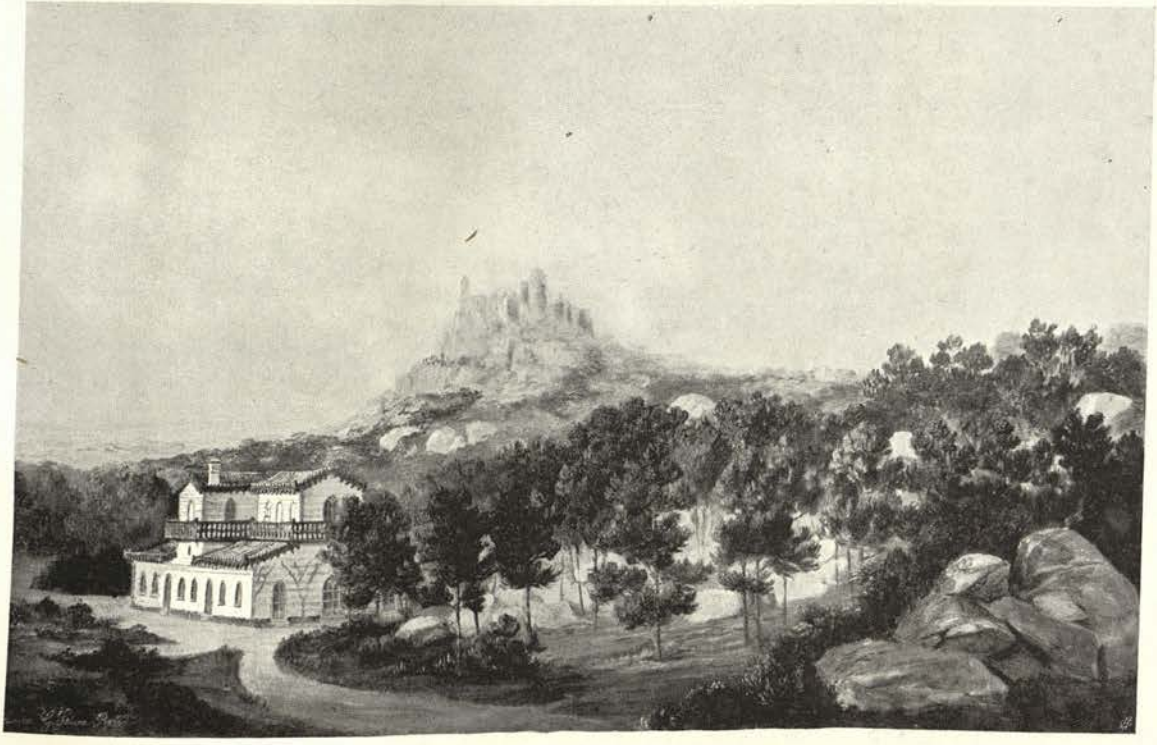
PORTRAIT. FROM A PHOTOGRAPH BY HANFSTAENGL KINDLY LENT BY THE ARTIST

Jeanna Bauck, Painter



A WOODLAND LAKE. AFTER THE ORIGINAL PICTURE

Jeanna Bauck, Painter, Germany



THE CASTLE AND PALACE OF PENA IN CINTRA. AFTER THE ORIGINAL PICTURE FROM A PHOTOGRAPH BY J. LAURENT & CO., MADRID

Maria G. Silva Reis, Painter, Spain

German School, Contemporary

MOTHERHOOD. FROM A PHOTOGRAPH LENT BY THE ARTIST

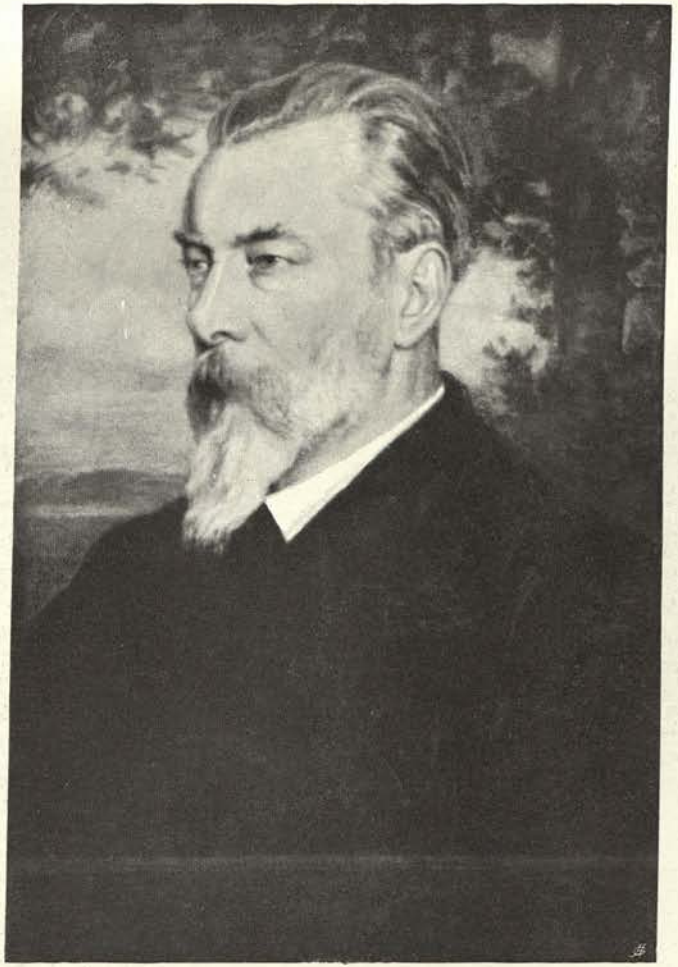
Dora Hitz, Painter

DESOLATION AND DESPAIR — AFTER THE ORIGINAL ETCHING

Fräulein Käthe Kollwitz, Painter-Etcher

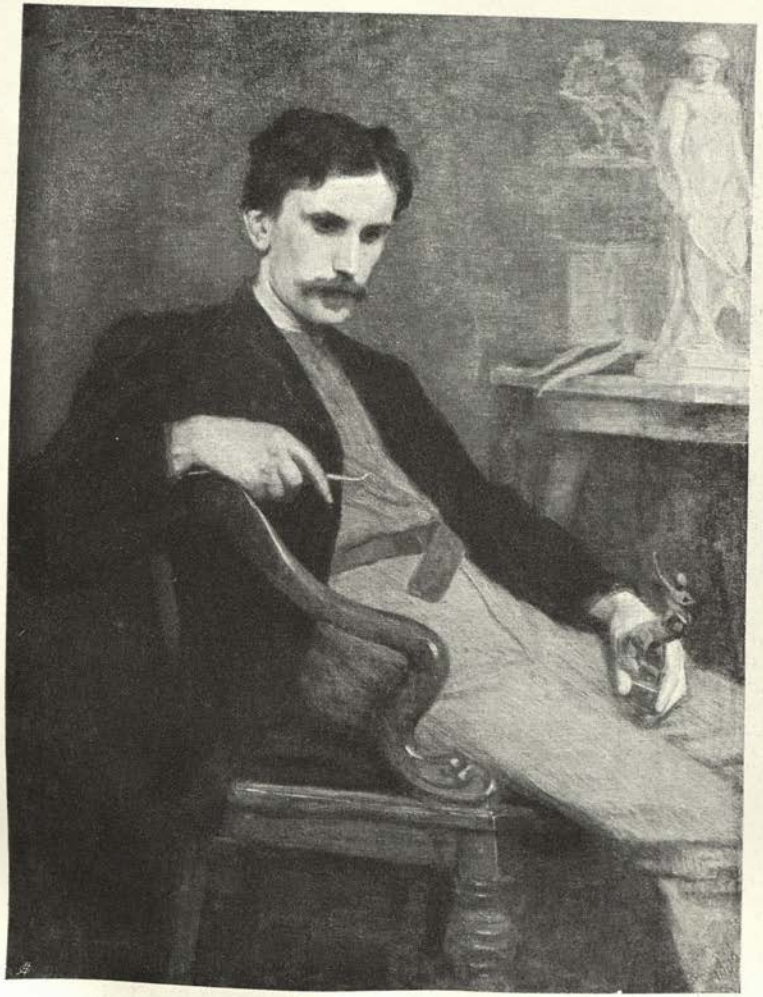
PORTRAIT OF A LITTLE GIRL. AFTER THE ORIGINAL PICTURE FROM A PHOTOGRAPH BY FRANZ KULLRICH, BERLIN, LENT BY THE ARTIST

Dora Hitz, Painter



PORTRAIT OF WILHELM JENSEN, POET AND HISTORICAL NOVELIST. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH LENT BY THE ARTIST

Frau Marie Jensen, Painter



PORTRAIT OF A SCULPTOR. FROM A PHOTOGRAPH BY FRANZ KULLRICH KINDLY LENT BY THE ARTIST

Frau Julie Wolfthorn, Painter
Germany

"ANAÏS." AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mlle. Louise Breslau, Painter
Switzerland

THEIR DAILY BREAD. AFTER THE ORIGINAL PAINTING, REPRODUCED BY PERMISSION FROM A CARBON PRINT BY BRAUN, CLÉMENT & CO.

Mademoiselle Ottilie Roederstein, Painter

SPRINGTIME IN THE PRATER, VIENNA. AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY J. LÖWY, VIENNA, KINDLY LENT BY THE ARTIST

Frau Tina Blau-Lang, Painter

BY THE SHORE OF LETHE LAKE

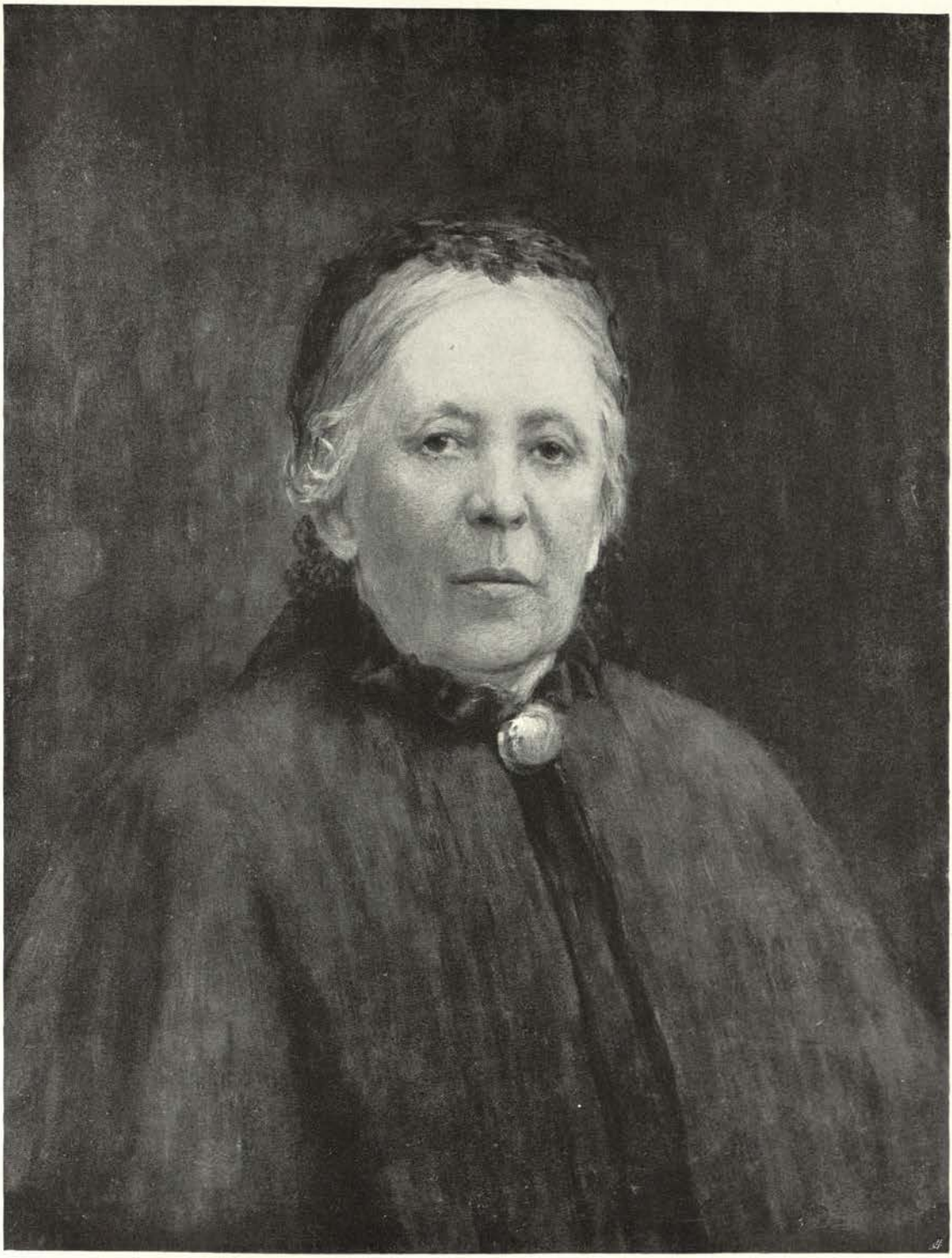
AFTER A PROOF OF THE ORIGINAL ETCHING

Fräulein Hermine Laucota, Painter-Etcher

VIEW IN THE PRATER VIENNA. AFTER THE ORIGINAL PICTURE FROM A PHOTOGRAPH BY J. LÖWY, VIENNA, KINDLY LENT BY THE ARTIST

Frau Tina Blau-Lang, Painter

Finnish School, Contemporary



PORTRAIT OF A LADY. AFTER THE ORIGINAL PICTURE

Maria Wiik, Painter

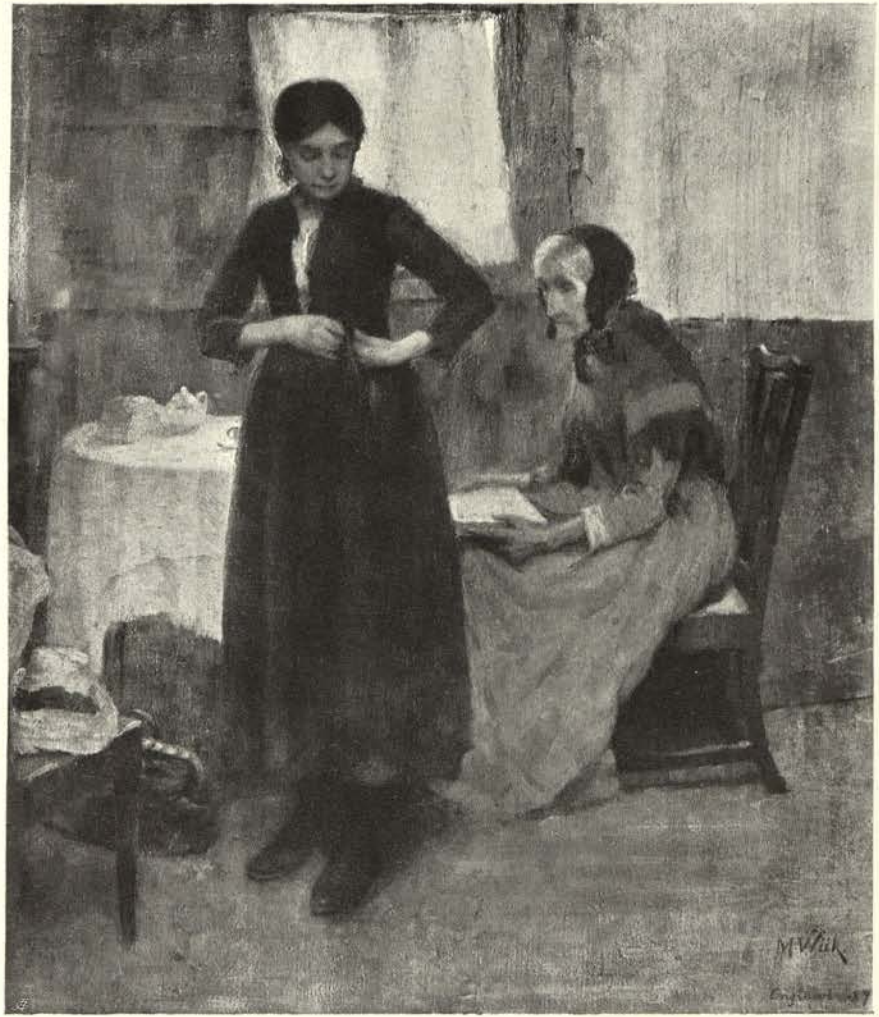
THE CONVALESCENT

AFTER THE ORIGINAL PAINTING

Helene Schjerfbeck, Painter

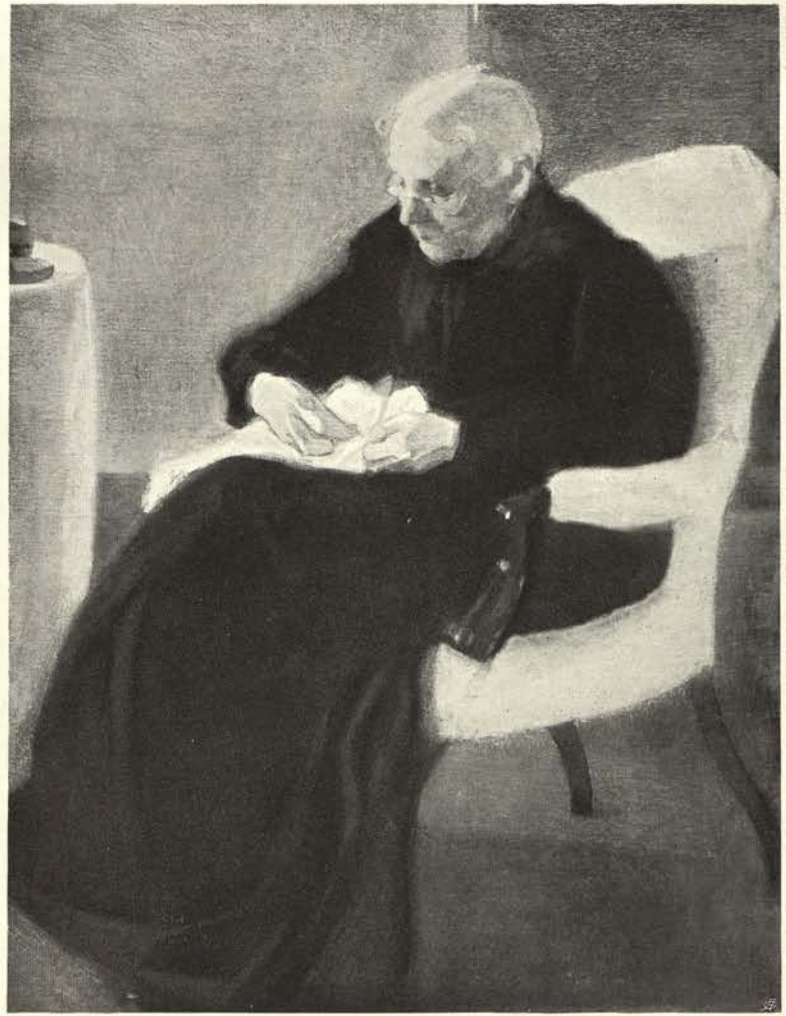
"LE MOIS DE MARIE." REPRODUCED AFTER THE ORIGINAL PAINTING FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO.

Mademoiselle Ottilie Roederstein, Painter



PREPARING TO LEAVE HOME. FROM A PHOTOGRAPH OF THE ORIGINAL PAINTING, DATED 1887

Maria Wiik, Painter



AT WORK. REPRODUCED FROM A CARBON-PRINT PHOTOGRAPH OF THE ORIGINAL PAINTING

Helene Schjerfbeck, Painter

Finnish and Swiss Schools, about 1904

A FINNISH PEASANT GIRL — FROM THE ORIGINAL DRAWING

Ellen Thesleff, Painter
Finland

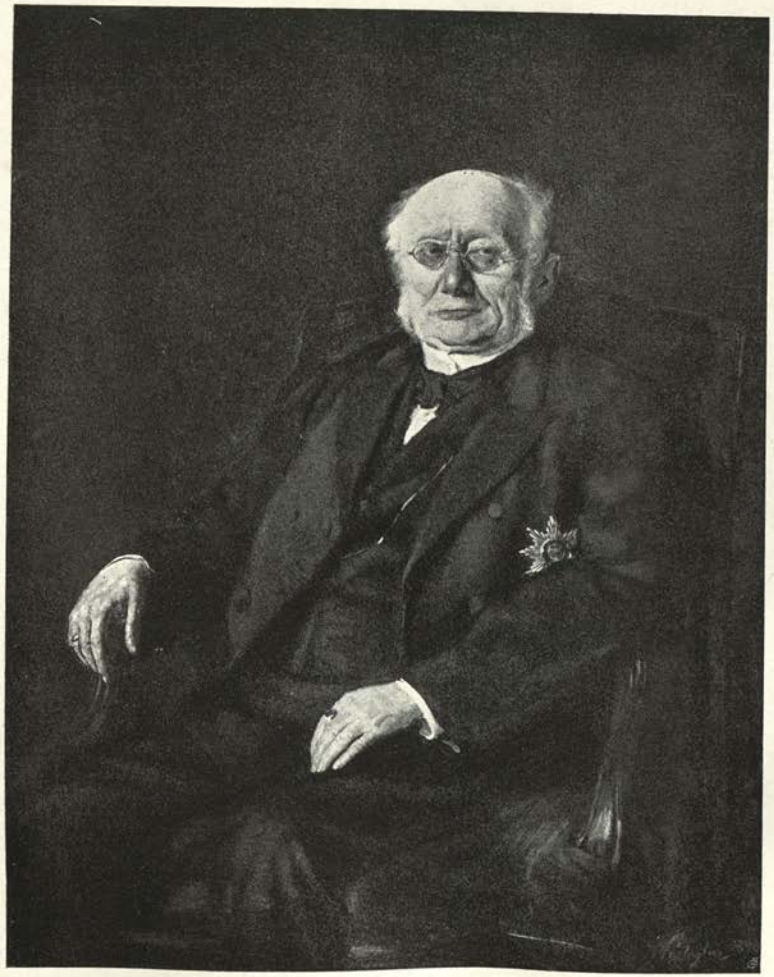
A PORTRAIT-GROUP OF FRIENDS. AFTER THE ORIGINAL PICTURE FROM A PHOTOGRAPH BY BRAUN CLÉMENT & CO

Mlle. Louise Breslau, Painter
Switzerland

PORTRAIT OF MARIE BASHKIRTSEFF. AFTER THE ORIGINAL PASTEL IN THE MUSÉE DU LUXEMBOURG, FROM A PHOTOGRAPH BY LÉVY & SONS, PARIS

PORTRAIT OF THE COMTESSE DE TOULOUSE. AFTER THE ORIGINAL PASTEL IN THE MUSÉE DU LUXEMBOURG, FROM A PHOTOGRAPH BY NEWIDEIN

Mlle. Marie Bashkirtseff, Pastellist
1860-1884



PORTRAIT (DATED 1870) OF THE LATE LUDWIG WINDHORST, GERMAN STATESMAN
FROM A PHOTOGRAPH BY V. A. BRUCKMANN, MUNICH

Frau Vilma Parlaghy, Painter
Germany

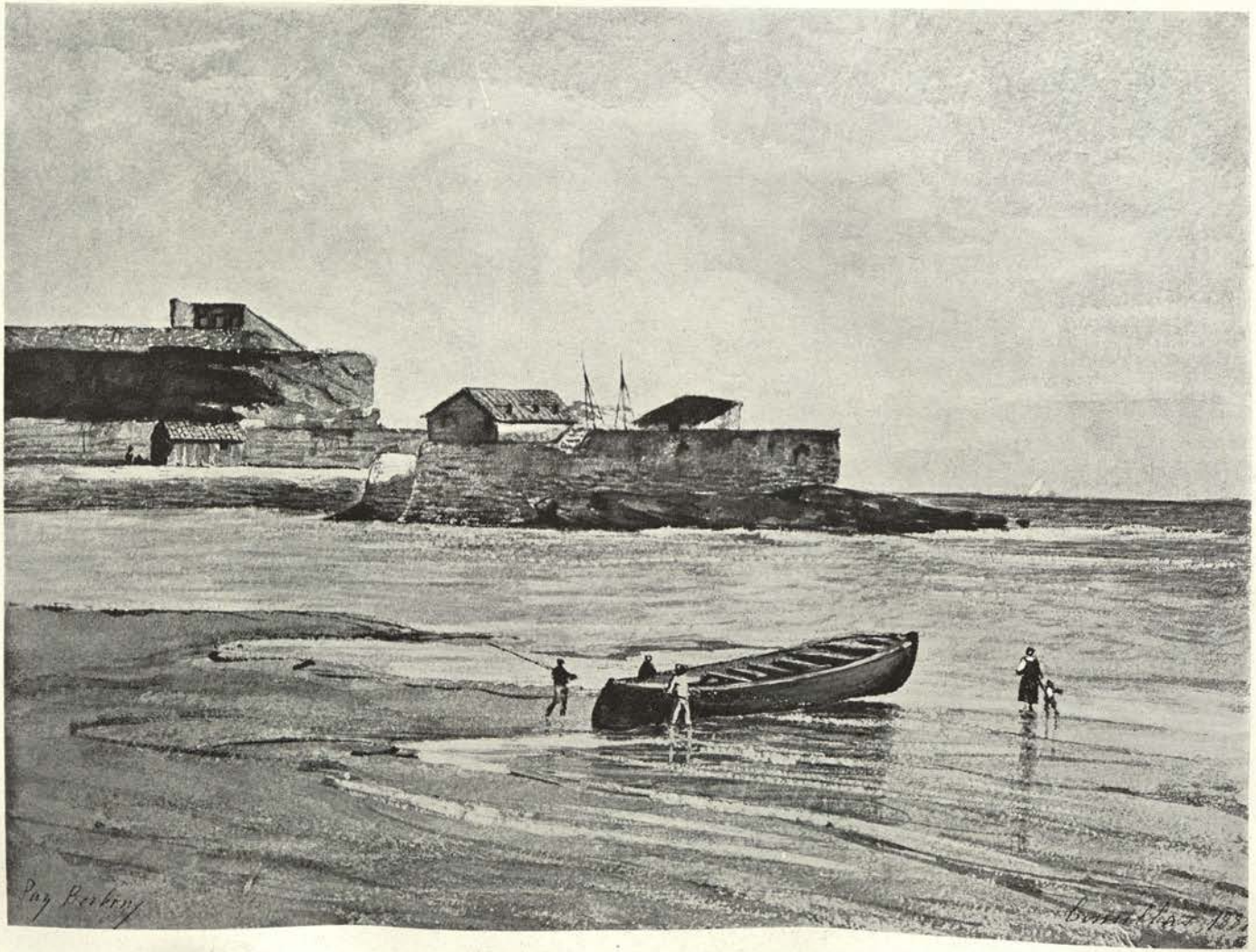
PORTRAIT OF A LADY (DATED 1903), RECENTLY PURCHASED FOR THE LUXEMBOURG, PARIS

Mlle. Olga de Boznańska, Painter
Russia

A CARRIAGE RACE AT NAPLES

FROM A PHOTOGRAPH BY J. LAURENT & CO., MADRID

Doña Stuart Sindici, Painter



A SCENE AT COMILLAS. REPRODUCED AFTER THE ORIGINAL WATER-COLOUR, DATED 1881, FROM A PHOTOGRAPH BY J. LAURENT & CO., MADRID

Infante Doña Paz de Bourbon, Painter

OUTSIDE A ROMAN HOSTELRY

FROM A PHOTOGRAPH BY J. LAURENT & CO., MADRID

Doña Elena Brockmann, Painter

Spanish School, 1881 and 1890

MY MODEL. AFTER THE ORIGINAL WATER-COLOUR, FROM A PHOTOGRAPH BY LAURENT, MADRID

Infante Doña Paz de Bourbon, Painter

STUDY OF A BABY LAUGHING. AFTER THE ORIGINAL PICTURE, FROM A PHOTOGRAPH BY J. LAURENT & CO., MADRID

Antonia de Bañuelos, Painter

"WE ARE BUT LITTLE CHILDREN WEAK, NOR BORN TO ANY HIGH ESTATE." FROM A LARGE PHOTOGRAVURE OF THE ORIGINAL PICTURE BY PERMISSION OF THE BERLIN PHOTOGRAPHIC COMPANY LONDON, W

Mrs. Marie Seymour Lucas, Painter

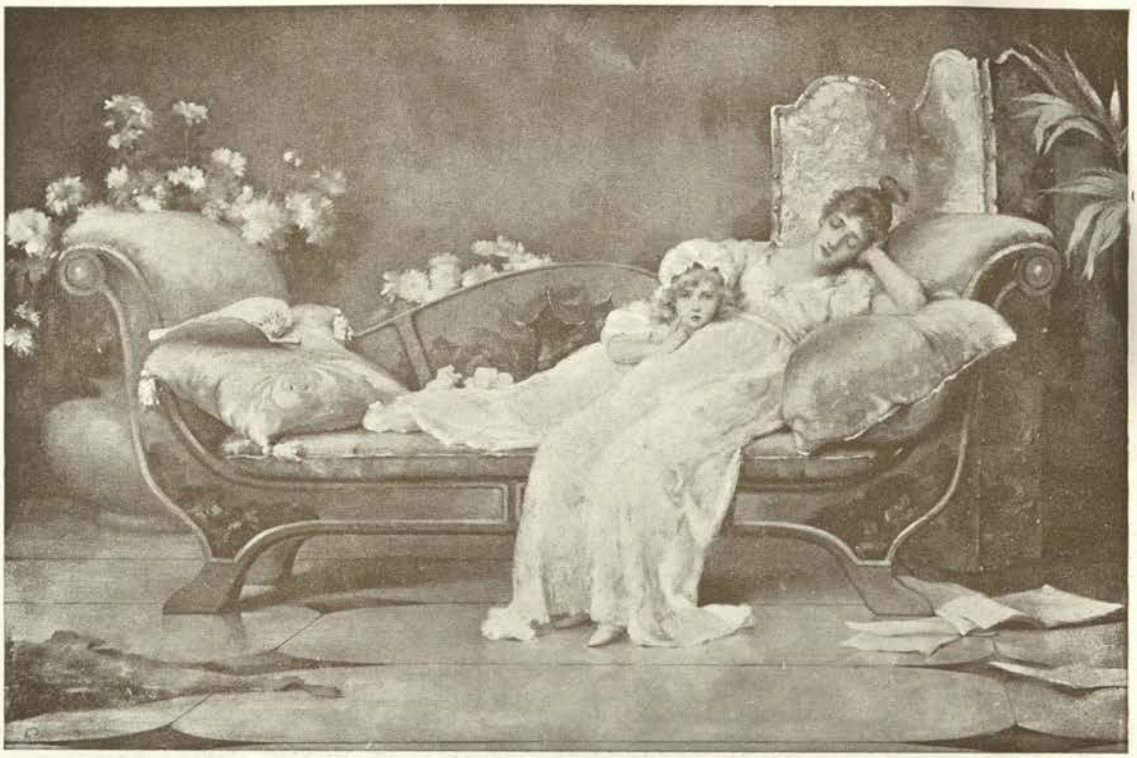
"HER MORNING RIDE" AFTER THE ORIGINAL PICTURE

Miss Blanche Jenkins, Painter

FAITH"

FROM THE ORIGINAL PICTURE

Miss Flora M. Reid, Painter

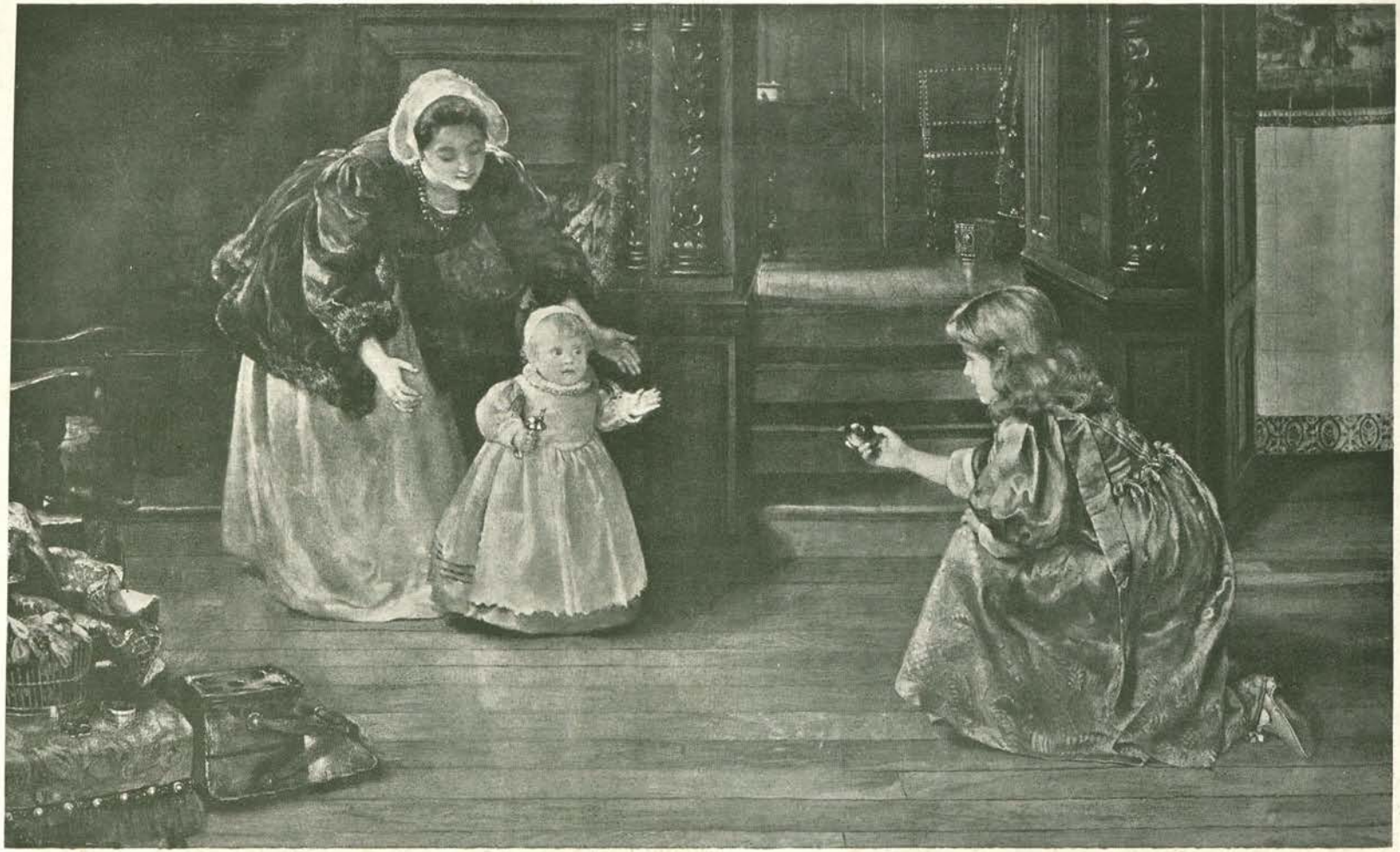


"HUSH!" FROM A PHOTOGRAPH OF THE ORIGINAL PICTURE BY PERMISSION OF THE BERLIN PHOTOGRAPHIC CO., LONDON, W.

Miss Maude Goodman, Painter

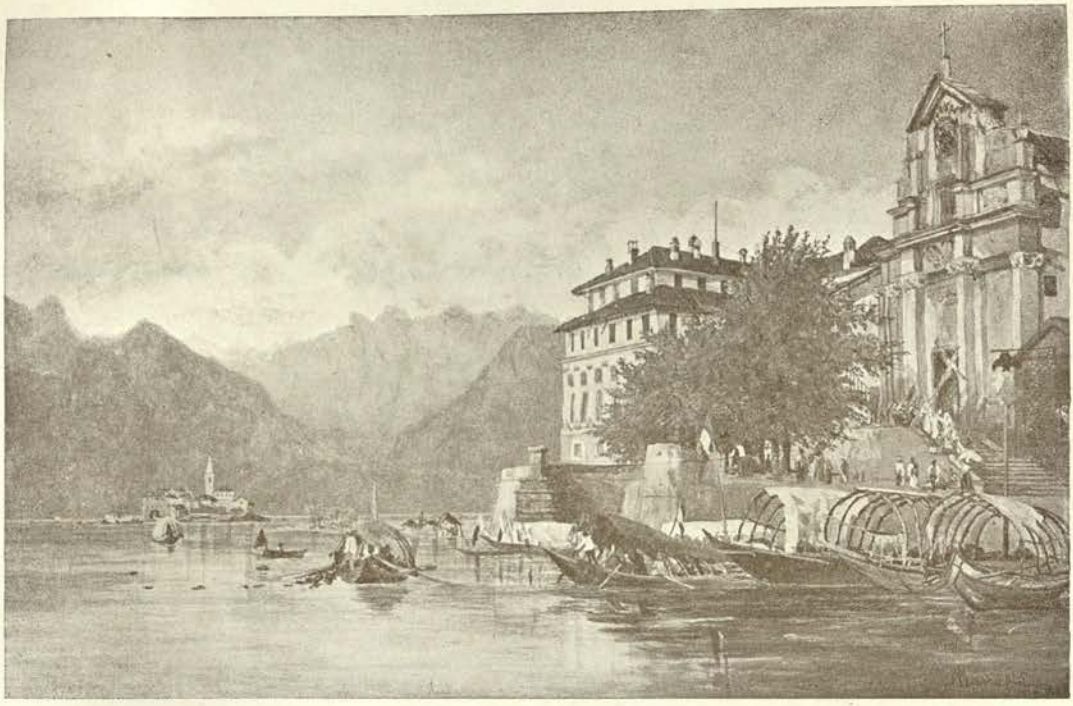
THE CHILD HANDEL. FROM A PHOTOGRAPH OF THE ORIGINAL PICTURE BY PERMISSION OF THE BERLIN PHOTOGRAPHIC CO., LONDON, W.

Miss Margaret Isabel Dicksee, Painter
1858-1903



"NOTHING VENTURE, NOTHING HAVE." FROM A LARGE PHOTOGRAVURE OF THE ORIGINAL PICTURE BY PERMISSION OF THE BERLIN PHOTOGRAPHIC COMPANY, LONDON, W.

Lady Alma-Tadema, Painter



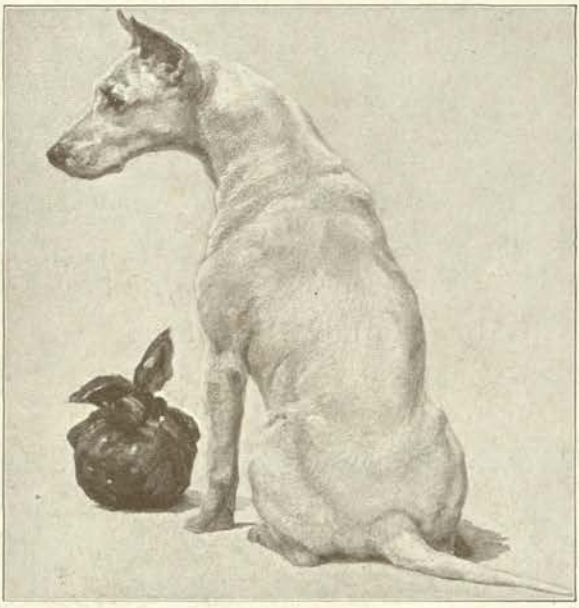
"ISOLA BELLA LAGO MAGGIORE FROM THE ORIGINAL WATER-COLOUR

Mrs. Marrable, Painter

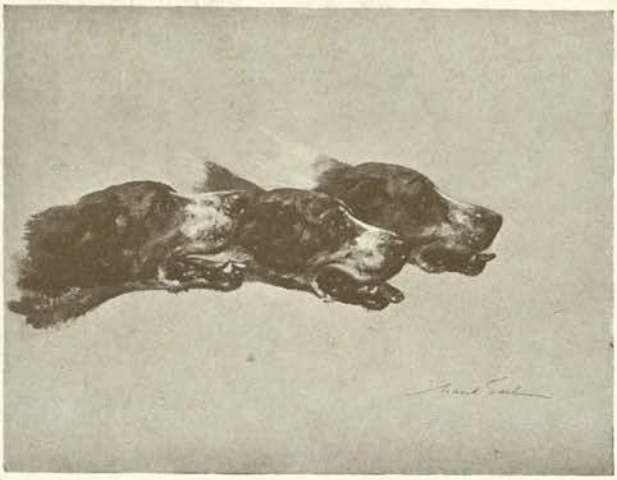
"I SHOWED HER THE RING AND IMPLORED HER TO MARRY" FROM THE ORIGINAL PICTURE

Miss Julia B. Falkard, Painter

SKIRMISHERS: COCKER SPANIELS. FROM "BRITISH HOUNDS AND GUN-DOGS"



BULL TERRIER: POSITION OF TRUST. FROM THE SERIES ON "TERRIERS AND TOYS" PUBLISHED BY THE BERLIN PHOTOGRAPHIC COMPANY, LONDON, W.



FOXHOUNDS: A BURNING SCENT. FROM "BRITISH HOUNDS AND GUN-DOGS"

Miss Maud Earl, Painter

PORTRAIT (PAINTED BY HERSELF) OF MADAME ARSÈNE DARMESTETER

Madame Arsène Darmesteter, Painter

STUDY FROM THE ORIGINAL PICTURE

Madame Arsène Darmesteter, Painter

"THE LITTLE FISHERS." AFTER THE ORIGINAL PAINTING, FROM A PHOTOGRAPH BY BRAUN, CLÉMENT & CO., PARIS

Antonia de Bañuelos, Painter

INDEX

ABBEMA, MLLE. LOUISE: "Winter," 237.

ABRAN, MADAME: "Study of Tigers," 243.

ALLINGHAM, MRS. HELEN, R.W.S.: "A Cottage near Crocken Hill," 109; "Ponte Widman, Venice," 137; "Campanile San Stefano, Venice," 137

ALMA-TADEMA, MISS ANNA: "Portrait of Miss Anna Alma-Tadema," 156

ANDERSON, MRS. SOPHIE: "Elaine," 105.

ANGELL, MRS. HELEN CORDELIA: "Study of a Bird's Nest," 102.

ANGUISCIOLA, SOPHONISBA: "Three Sisters of Sophonisba Anguisciola Playing at Chess," 25; "Portrait of Sophonisba Anguisciola," 36; "Portrait of a Lady," 39.

ANGUS, CHRISTINE: Design, 64.

ART, MLLE. BERTHE: "Study of Still Life: Grapes and Partridges," 276.

BAKHUYZEN, MME. G. J. VAN DE SANDE: "Study of Still Life: Roses in a Basket," 266.

BAÑUELOS, ANTONIA DE: "Study of a Baby Laughing," 320; "The Little Fishers," 321.

BARTON, MISS ROSE, A.R.W.S.: "Almond Blossom in London," 143.

BASHKIRTSEFF, MLLE. MARIE: "A Meeting," 293; "Portrait of Marie Bashkirtseff," 315; "Portrait of the Comtesse de Toulouse," 315.

BAUCK, JEANNA, "Portrait," 300; "A Woodland Lake," 301.

BAUERLE, MISS A., A.R.E.: "A Song of the Sea," 132; "Fauns," 132.

BEALE, MARY: "Portrait of the English Poet, Abraham Cowley," 81; "Portrait of King Charles II. of England," 81.

BEAUCLERK, LADY DIANA: "Caricature of Edward Gibbon," 82; "Cupids," 82.

BEAUX, MISS CECILIA: "Mother and Child," 121; "Portrait," 162.

BENOITS, MADAME: "Portrait of Marie Pauline, Princesse Borghese," 183.

BILDERS VAN BOSSE, MME.: "Landscape near Oosterbeek," 267; "Windmill at Heelsum," 269; "A Pool near Oosterbeek," 272.

BISSCHOP-ROBERTSON, MME. SUSE: "A Dutch Peasant Woman," 278.

BLATHERWICK, LILY (MRS. A. S. HARTRICK): "Wintry Weather," 155.

BLAU-LANG, FRAU TINA: "Springtime in the Prater, Vienna," 306; "View in the Prater, Vienna," 308.

BODENHEIM, MLLE. NELLY: Silhouettes, 12, 72, 292, 332.

BONHEUR, ROSA: "Study of a Bull," 195; "Shepherd Watching His Sheep," 205; "Ploughing the Nivernais," 209; "The Horse Fair," 210; "The King of the Desert," 214; "Brisco," 215.

BOUILLIAR, MLLE.: "Portrait of an Actress," 194.

BOURBON, DE, INFANTE PAZ: "A Scene at Comillas," 318; "My Model," 320.

INDEX (CONTINUED)

BOVI, MADAME: 90.

BOZNANSKA, DE, OLGA: "Portrait of a Lady," 316.

BRESLAU, MLLE. LOUISE: "Anaïs," 304; "A Portrait-Group of Friends," 314.

BRICKDALE, MISS ELEANOR FORTESCUE, A.R.W.S.: "Youth and the Lady," 73; "To-day for Me," 103; "Sleep, that knits up the Ravell'd Sleave of Care," 114; "He Married a Wife," 126; "Designs," 141; "Iseult of Brittany," 142.

BROCKMANN, DOÑA ELENA: "Outside a Roman Hostelry," 319.

BROWNSCOMBE, MISS JENNIE: "The Peace Ball After the Declaration of Independence," 161.

BUTLER, LADY ELIZABETH: "Missed," 9; "Steady the Drums and Fifes!" 154.

BYRNE, ANNE FRANCES: "Flowers and Grapes," 94.

CAMERON, MISS KATHARINE: "Hush! Remind not Eros of His Wings," 124.

CAMERON, MISS MARGARET: "Portrait of Mrs. Blair with her Dogs," 131; "After the Bull-Fight," 155.

CAPET, MARIE GABRIELLE: "Portrait of Dame de Longrois," 197.

CARPENTER, MRS. MARGARET: "Portrait of Henrietta Shuckburgh," 96; "Portrait of Margaret Carpenter," 96; "Portrait of John Gibson, R.A., Sculptor," 100; "Portrait of R. P. Bonington, Painter," 100.

CARPENTIER, MADELEINE: "Les Chandelles," 244.

CARRIERA, ROSALBA: "Portrait of a Lady Unknown," 20; "Charity and Justice," 37; "Portrait Study of a Lady with her Pet Monkey," 48; "Portrait Study of Cardinal de Polignac," 48; "Portrait Study of a Girl," 51; "Portrait of Rosalba Carriera," 51.

CASSATT, MISS MARY: "Baby's Toilette," 157; "Childhood in a Garden," 327; "Mother and Two Children," 327.

CAZIN, MADAME MARIE: "Desolation," 227; "Mother and Child," 239; "The Shepherd," 239.

CHARDERON, FRANCINE: "Sleep," 229.

CHASE, MISS MARIAN, R.I.: "An Interesting Story," 130.

CHATILLON, DE, MME. LAURE: "A Young Adolescent," 219.

CHAUDET, MME JEANNE ELISABETH: "Portrait of Madame Villot, *née* Barbier," 202.

CHEVIOT, MISS LILIAN: "On the Way to the Horse Fair," 143.

CLAUDIE, MLLE.: "Flora," 252.

COGNIET, MLLE. MARIE AMÉLIE: "Portrait of Madame Adélaïde d'Orléans," 189.

COLIN-LIBOUR, MADAME: "Charity," 225.

COMERRE-PATON, MME. J.: "Mistletoe," 217.

CONANT, MISS CORNELIA W.: "The End of the Story," 151.

INDEX (CONTINUED)

COOL, DE, MME. DELPHINE: "A Good Cigarette," 232.

COOMANS, MLLE. DIANA: "In the Gynæceum," 228.

COSWAY, MRS. MARIA: "Lodona," 96.

CURRAN, MISS A.: "Portrait of Percy Bysshe Shelley," 90.

DANSE, MLLE. LOUISE: "Portrait of Mlle. Dethier," 278.

DAVIDS, FRÄULEIN: "Portrait of Fräulein von Sydow," 300.

DAVIN, MADAME C. H. F.: "Portrait of Marshal Lefèvre, Duke of Dantzic,' 207.

DEALY, JANE M. (LADY LEWIS), R.I.: "Day-Dreams," 144; "Baby," 144.

DEMONT-BRETON, MADAME: "On the Sea-Shore," 226; "Stella Maris," 233.

DE MORGAN, MRS. EVELYN: "Flora," 91; "Study from the Life," 117; "Drapery Study," 123.

DESTREE-DANSE, MADAME: "The Massacre of the Innocents," 282.

DICKSEE, MISS MARGARET ISABEL: "In Memoriam," 112.

DOLCI, AGNESE: "Mary and the Child Jesus," 47; "Jesus Took Bread and Blessed It," 47.

DUBOS, MLLE. ANGÈLE: "A New Song," 216.

DUBOURG, MME. VICTORIA: "A Basket of Flowers," 240.

DUFAU, MLLE.: "Study from a Model," 231; "Impression of a City," 240; "Character in Spain," 243.

DUFFIELD, MRS. WILLIAM, R.I.: "Yellow Roses," 118.

ELLENRIEDER, ANNA MARIE: "Portrait of a Woman," 298; "Portrait of a Man," 298.

EMPRESS FREDERICK OF GERMANY, THE: "The Akropolis, Athens," 56.

ENAULT, MADAME ALIX: "Fleurs de Serre," 225.

FANNER, MISS ALICE: "Riverside Landscape," 135; "A Yorkshire Trout Stream," 156.

FANSHAWE, CATHERINE MARIA: "A Country Boy," 89.

FANTIN-LATOUR, MME. (VICTORIA DUBOURG): "A Basket of Flowers," 240.

FICHEL, MME. JEANNE: "The Bouquet," 216.

FILLEUL, MADAME: "The Sons of Charles X. of France," 186; "Portrait of the Duc d'Angoulême," 187.

FLEURY, MME. FANNY: "The Pathway to the Village Church," 235.

FONTANA, LAVINIA: "Marriage of St. Catharine," 39; "Portrait of Lavinia Fontana Zappi," 40; "Jesus Christ Talking with the Women of Samaria," 41.

FORBES, MRS. STANHOPE, A.R.W.S.: "The Fisher Wife," 85; "In With You!" 147; "Cuckoo," 147; "May Evening," 149.

INDEX (CONTINUED)

FOULD, MLLE. ACHILLE: "Courtship," 250.

FOULD, MLLE. CONSUELO: "Will You Buy?" 247.

FRAMPTON, MRS. GEORGE (CHRISTABEL A. COCKERELL): "Bluebells," 136.

GARDNER, ELIZABETH: "Maternal Love," 234; "The Judgment of Paris," 238

GENTILESCHI, ARTEMISIA: "Mary Magdalene," 31; "Portrait of Artemisia Gentileschi," 42; "Judith and her Maid with the Head of Holofernes," 45.

GHISI, DIANA: "A Victor in his Triumphal Chariot," 39.

GILSOUL-HOPPE, MADAME: "Interior," 266.

GODEFROID, MLLE. MARIE E.: "Portrait of Madame de Staël," 203; "Portrait of Charles Maurice, Prince of Talleyrand-Périgord," 203.

GONZALÈS, EVA: "Portrait of a Lady Seated," 223; "The Fruit Girl," 231.

GOW, MISS MARY L., R.I.: "Mother and Child," 107.

GRANBY, MARCHIONESS OF: "The Late Cecil Rhodes," 142; "The Late Lord Salisbury," 142.

GREENAWAY, MISS KATE: "A. for Apple Pie: E. Eat it," 119; "A. for Apple Pie: C. Cut it," 127.

GUTTI, ROSINA M.: "The Peacemaker," 53.

GUYARD, MADAME: "Portrait of Madame Victoire de France," 185; "Portrait of Elisabeth of France, Duchess of Parma," 188.

HAMMOND, MISS G. DEMAIN, R.I.: "Memories," 135.

HART, MISS EMILY: "The End of a Story," 113.

HAVERS, MISS ALICE: "Blanchisseuses," 108.

HEITLAND, MISS IVY: "Through the Wood," 107.

HEMESSEN, CATHARINA VAN: "Portrait of a Flemish Gentleman," 263.

HEMING, MRS. MATILDA: "Backwater, Weymouth, Dorset," 95.

HERFORD, MRS. JOHN: "Landscape at Kenilworth," 95.

HERLAND, MLLE. E.: "Children Eating Soup in a Charity School," 249.

HILDA, MLLE. E.: "In Search of Prey," 245

HITZ, DORA: "Motherhood," 302; "Portrait of a Little Girl," 303.

HOBSON, MISS A. M., R.I.: "Room at Leicester in which Shakespeare is said to have Acted before Queen Elizabeth," 118.

HOGENDORP, BARONNE VAN: "Flowers," 266

HOLROYD, LADY: "Portrait of Sir Charles Holroyd," 150.

HOTHAM, AMELIA: "Riverside Landscape," 88.

HOUDON, MLLE. M. J. A.: "Portrait of Marguerite J. A. Houdon," 202.

HOUSSAY, MLLE. JOSÉPHINE: "The Lesson," 251.

HOUTEN, MME. MESDAG VAN: "A Bleak Pastoral Scene," 269.

CHILDHOOD IN A GARDEN. REPRODUCED FROM THE ORIGINAL PAINTING BY PERMISSION OF MESSRS. DURAND-RUEL & SONS, PARIS AND NEW YORK

MOTHER AND TWO CHILDREN. REPRODUCED FROM THE ORIGINAL PAINTING BY PERMISSION OF MESSRS. DURAND-RUEL & SONS, PARIS AND NEW YORK

Miss Mary Cassatt, Painter

INDEX (CONTINUED)

HOUTEN, MLLE. BARBARA VAN: "Portrait Study of a Girl," 270; "Loutje," 275.

HOW, MISS BEATRICE: "Le Repas," 142; "In a Dutch Cottage," 148.

HUNTER, MRS. MARY Y.: "Joy and the Labourer," Frontispiece; "Olivia," 126; "Where Shall Wisdom be Found?" 130.

HYDE, MISS HELEN: "Day Dreams," 145; "The Bamboo Fence," 163.

JENSEN, FRAU MARIE: "Portrait of Wilhelm Jensen," 303.

JOPLING, MRS. LOUISE, R.B.A.: "St. Bridget," 120.

KAUFFMAN, ANGELICA, R.A.. "The Sibyl," 67; "Ariadne," 83; "Portrait of Angelica Kauffman, R.A.," 87; "The Vestal Virgin," 87.

KEMP-WELCH, MISS L. E., R.B.A.: "Labourers of the Night," 115; "After Work," 125.

KING, MISS JESSIE M.: "The Court-Yard," 159.

KOCH, ELISA: "The Little Sister," 49.

KOLLWITZ, FRÄULEIN KÄTHE: "Desolation and Despair," 302.

LAUCOTA, FRÄULEIN HERMINE: "By the Shore of Lethe Lake," 307.

LARCOMBE, MISS ETHEL: Dedication Page; End-Papers; Initial Letters.

LE BRUN, MADAME VIGÉE: "Portrait of Madame Vigée Le Brun and her Daughter," 166; "Madame Vigée Le Brun and her Daughter," 177; "Portrait of Queen Marie Antoinette and her Children," 191; "Portrait in the Pinacoteca at Turin," 192; "Portrait of Madame Le Brun," 193; "Portrait of Louise Marie Adélaïde de Bourbon," 193; "Madame Vigée Le Brun at her Easel," 198; "Portrait of Marie Antoinette, Queen of France," 200; "Portrait of the Duchess of Polignac," 201; "Portrait of Madame Molé-Raymond, 204."

LELEUX, MADAME ARMAND: "Private and Confidential," 220.

LE ROY, MADAME: "Portrait," 252.

LESCOT, MADAME HAUDEBOURT: "A Good Daughter," 208.

LEYSTER, JUDITH: "The Merry Young Man," 257; "Young Man Encouraging a Girl to Smoke and Drink," 264.

LONGHI, BARBARA: "Mary and the Child Jesus in the Act of Crowning a Saint," 41.

LOUISE, H.R.H. PRINCESS, DUCHESS OF ARGYLL: "An English Hebe," 13.

LUCAS-ROBIQUET, MME.: "Bébé et Zizon," 251.

MACBETH, MISS ANN: "Elspeth." 97,

MACDONALD, MISS BIDDIE: "Portrait of the Lady Alix Egerton," 123.

MACGREGOR, MISS JESSIE: "In the Reign of Terror," 148.

MARCOTTE, MLLE. E.: "With the Poor at Home," 272.

MARTINEAU, MISS EDITH, A.R.W.S.: "The Potato Harvest," 111.

INDEX (CONTINUED)

MAUPEOU, CAROLINE VON: "A Girl of Bohemia," 299.

MAYER, CONSTANCE: "The Happy Mother," 199.

MEE, MRS. ANNE: "Portrait of Lady Dalrymple Hamilton," 93.

MEEN, MRS. MARGARET: "Group of Flowers in a Jar," 94.

MERIAN, MARIA S.: "Plant Study," 295; "Plant Study," 296.

MERRITT, MRS. ANNA LEA, R.B.A.: "Love Locked Out," 139.

MEUNIER, MLLE. GEORGETTE: "Study of a Heron," 282.

MORIN, EULALIE: "Portrait of Madame Récamier," 187

MORISOT, BERTHE: "Portrait of a Young Woman Seated," 211; "The Jetty," 213.

MOSER, MARY, R.A.: "Vase of Flowers," 94.

NICOLAS, MLLE. MARIE: "Father Ricard," 222.

NORMAND, MRS (HENRIETTA RAE): "Ophelia: 'There's Rue for you,'" 153.

OFFOR, B. (MRS. F. LITTLER): "Ophelia," 160.

OPPENHEIM, MLLE. A.: "Romeo and Juliet," 246.

PARLAGHY, FRAU VILMA: "Portrait of the late Ludwig Windhorst," 316.

PAYMAL-AMOUROUX, MME.: "A Holiday at Sosthène," 232.

PETIET, MLLE. MARIE: "The Knitter Asleep," 219.

PHILLOTT, MISS CONSTANCE, A.R.W.S.: "The Herdsman of Admetus," 138.

PRESTEL, MARIA C.: "Gypsies on a Common," 297.

RÉAL DEL SARTE, MME.: "Do you want a Model?" 251.

RAGNONI, BARBARA: "The Adoration of the Shepherds," 35.

READ, CATHARINE: "Portrait of the Lady Georgiana Spencer," 61; "Portrait of Miss Harriot Powell," 84; "Portrait of Miss Jones," 84.

REIS, MARIA G. SILVA: "The Castle and Palace of Pena in Cintra," 301.

ROBERTSON, MRS. J.: "Portrait of Mrs. Stuart," 93.

ROEDERSTEIN, MLLE. OTTILIE: "Their Daily Bread," 305; "Le Mois de Marie," 311.

ROMANI, JUANA: "Study from a Model," 54.

ROMANY, MME ADÈLE: "Portrait of Gaëtano Apollino Baldassare Vestris, Dancer," 171.

RONGIER, MLLE. JEANNE: "Sitting for a Portrait," 220.

RONNER, MME. HENRIETTE: "The Last Move," 279; "New Tenants," 281.

ROTHSCHILD, DE, BARONESS LAMBERT: "Portrait Study of the Countess Florence Fabbricotti," 277; "Portrait of Monsieur Gevaert," 277.

RUDE, MME. SOPHIE: "Portrait of Madame Rude," 207.

RUYSCH, RACHEL: "Picture of Fruit with Insects and Lizards," 265.

INDEX (CONTINUED)

SALANSON, MLLE. EUGENIE: "At Low Tide," 228.

SALLES-WAGNER, ADELAÏDE: "Breton Girl Praying," 299.

SAWYER, MISS AMY: "Panel of a Screen," 159.

SCHJERFBECK, HELENE: "The Convalescent," 310; "At Work," 313

SCHURMAN, ANNA MARIA: "Portrait of Anna Maria Schurman," 296.

SCHNEIDER, MME. FÉLICIE: "The Last Survivors of a Family," 222.

SCHWARTZE, THÉRÈSE: "Orphans," 270; "Portrait of Mlle. Thérèse Schwartze," 271; "Portraits of the Children of Mr. A. May," 273; "Portrait of A. G. C. van Duyl," 275.

SINDICI, DOÑA STUART: "A Carriage Race at Naples," 317.

SIRANI, ELISABETTA: "The Dream of Saint Anthony of Padua," 43; "The Madonna Weeping," 46; "The Flight into Egypt," 46.

SISTER A., SIENESE NUN: "Adoration of the Shepherds," 34; "Madonna and Child with St. Catharine and other Saints," 35.

SISTER B., SIENESE NUN: "The Holy Family with John the Baptist," 34.

SMYTHE, MISS MINNIE, A.R.W.S.: "A Cottage Girl," 150.

SONREL, ÉLISABETH: "The Goddesses before Paris," 237.

SPENCER, LAVINIA, COUNTESS: "A Pinch of Snuff," 90.

STAPLES, MRS. (M. E. EDWARDS): "Waifs from the Great City," 120.

STARR, LOUISA (MME. CANZIANA): "Sintram and his Mother," 106.

STOKES, MRS. MARIANNE: "The Queen and the Page," 79; "Portrait of the Hon. Mrs. Walter James," 129.

STRONG, MRS. ELIZABETH: "Good Friends," 113.

SUBLEYRAS, MARIA TIBALDI: "Mary Magdalene at the Feet of Jesus Christ," 52.

SWAN, MRS. J. M.: "The Music Lesson," 159.

SWYNNERTON, MRS. A. L.: "The Sense of Sight," 133.

TAVERNIER, DE, MME. E.: "Before the Dance," 227.

TEMPLETOWN, VISCOUNTESS: "Wood Scene," 94.

THESLEFF, ELLEN: "A Finnish Peasant Girl," 314.

VALORY, DE, MME. CAROLINE: "The Miniature," 192.

VALLET-BISSON, MME.: "The Departure," 241.

VANTEUIL, DE, MLLE.: "Portrait of Marie de Rabutin-Chantal, Marquise de Sévigné," 185.

VIGRI, CATERINA: "Saint Ursula and her Maidens," 33.

WATERFORD, LOUISA MARCHIONESS OF: "Palm Branches," 99; "Spring," 99; "Jesus Christ among the Doctors," 101.

WATERNAU, MLLE. HERMINE: "By the Bank of a Stream," 221.

WATSON, CAROLINE: "Portrait of Sarah, Countess of Kinnoull," 89.

INDEX (CONTINUED

WENTWORTH, MRS. CECILIA : " Prayer," 160.

WESMAEL, MLLE. E. : " A Sunset in the Campine," 283.

WHITE, MISS FLORENCE : " White Treasures," 124.

WIIK, MARIA : " Portrait of a Lady," 309 ; " Preparing to Leave Home," 313.

WOLFTHORN, FRAU JULIE : " Portrait of a Sculptor," 304.

WYTSMAN, MME. JULIETTE : " Lilies in the Courtyard of a House of Rest at Bruges," 284.

YOUNGMAN, MISS A. M., R.I. : " In a Neapolitan Villa," 118 ; " Who Loves a Garden loves a Greenhouse too," 119.

ZAPPI, LAVINIA FONTANA : " " Marriage of St. Catharine," 39 ; " Portrait of Favinia Fontana Zappi," 40 ; " Jesus Christ Talking with the Woman of Samaria," 41.

ZILLHARDT, MLLE. JENNY : " Régalez-vous, Mesdames ! " 221.

SILHOUETTE BY NELLY BODENHEIM.

00063999

0 927.5 63999
Spa/Wom

Sparrow, Walter Shaw, ed.
Women painters of the world. 1905

Digitized with financial assistance from
Observer Research Foundation
on 17 May, 2019